

a how-to graffiti guide for those who scheme and those who dream

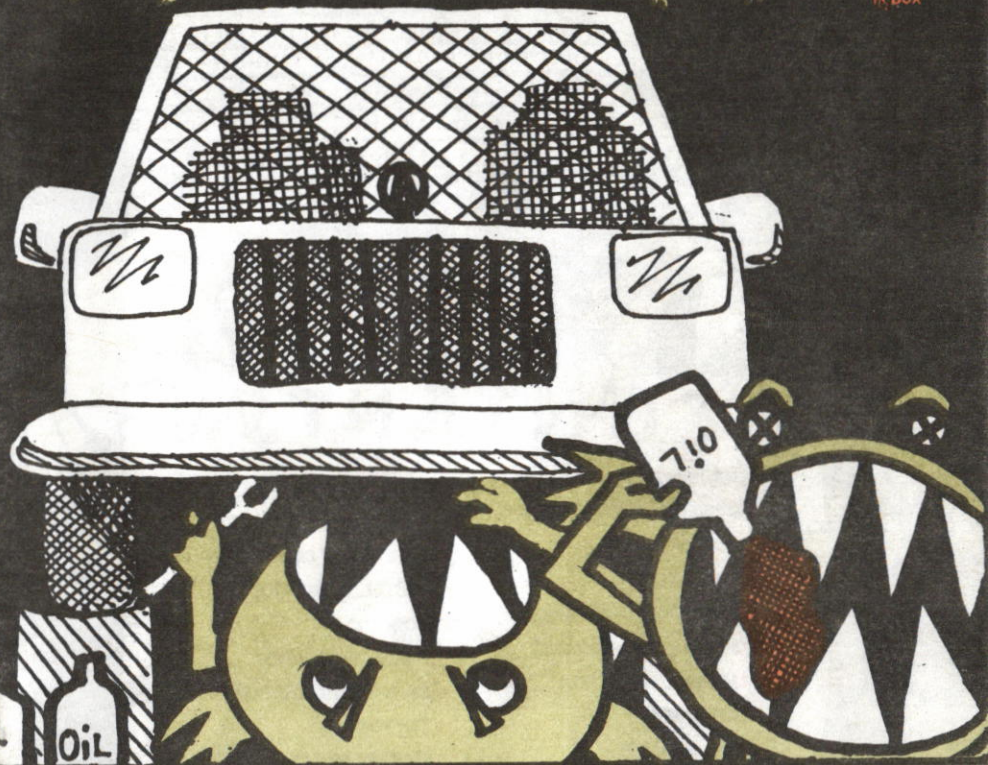


free

the walls are alive!

DIY GUIDE II

PPDUX



DISMANTLING CAPITALISM

FOOD

TRAVELLING

ART

RECORD AND BOOK PUBLISHING

BUILDING & FIXING

ABORTION

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we're overthrowing capitalism as fast as we can.

From the indoctrination camps known as schools to the warehouses of industry and incarceration, we are a society of mutes. Human communication is constantly drowned beneath the deafening racket of an inhuman and insane corporate capitalist system. Behind every advertisement—a baton; behind every “new and improved” product—a canister of tear gas; behind every TV show—a tank; behind every newspaper—a prison cell; and behind every textbook—a graveyard. The classroom, the chat room, the bedroom, the church, the psychiatrist’s couch, the cash register, the answering machine, the office, the bar, the jail—these are all spaces in which we are confronted with our incapacity to speak.

But perhaps the most glaring expression of our voicelessness is in the streets.

More and more the streets of our cities speak in the monolithic, inhuman brutality of the suburbs. People bustle about like ants confined within mass-produced, lifeless and drab metal boxes amongst mass-produced, lifeless and drab buildings. We rarely even have the opportunity to pretend to acknowledge one another with our robotic lies of “how are you doing?” and “pretty well.”

The streets speak the language of money, and so our official options are either to speak this language as well, or shut our fucking mouths...

Graffiti is a means to begin speaking, and to begin liberating space for human use. By writing and creating art on privately-owned buildings,

we give birth to a human language that cannot be owned or exploited for profit. Graffiti is criminalized because the graffiti artist and the capitalist cannot both be heard at the same time. Graffiti speaks from the darkness where there are no witnesses, and yet it is nothing if not visible. Graffiti vocalizes all of the thoughts and images locked inside our hearts and minds by an incarcerated society.

Graffiti makes coherent our frantic urges to struggle against the strangulation of our everyday lives. The brilliance of graffiti is not so much in the specific words or images, or in how many people see them for how long, but more in the process of people coming together, relearning what they want to say and saying it.

The crew of graffiti artists must each love life—and each other—enough to help keep one another out of jail. They must learn to be close enough to communicate clearly; in whispers, in just a few seconds, and in code. And so our speaking takes many forms, from the passionate shouts on the wall to the gentle reassurances we share when we have successfully acted and evaded the grasp of the police.

If you had a wall and plenty of paint... what would you say?

hello! welcome to the second issue of the D.I.Y. Guide hosted by "the vermin". a lot more time and effort went into the creation of this issue, so i hope it's quality will surpass that of the first one. if you want to reproduce this by scanning photocopies, please do by all means. if you'd like to help us with distribution please contact me (stef@crimethinc.com or at crimethinc urban pirates). thanx this issue is dedicated to barefoot scotty— yr efforts are recognized and much appreciated. ☆ D.I.Y. 'till we fucken die!

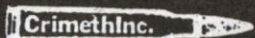


DISCLAIMER- hey FBI and other assorted types of pigs: all articles contained in this publication are for entertainment purposes only.

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WARNING: This page is an utterly shameless plug for our book *Recipes for Disaster: An Anarchist Cookbook*, skip this page immediately to proceed to the DIY Guide before it's too late.

Hundreds more recipes have been collected in our new anarchist cookbook. Armed with this book, you'll be able to:

- Make and disseminate your own front page for corporate newspapers
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- Lay down permanent tile mosaics of your own design on asphalt roads
- Throw inflammatory piñata parties at street fairs
- Construct and deploy gigantic inflatables
- Enter your anarchist group in the local 4th of July parade and win first place
- Transform predictable rock concerts into unpermitted street marches
- Shut off the gas at corporate fast food franchises
- Smack pies into the faces of corporate and political demagogues
- Sabotage business as usual and transform life into a joyous game
- Escape from any police who might consequently try to pursue you
- And so much more!

... you can do all that stuff already, of course, but this book might help provide a little of the necessary impetus, and save you the trouble of debugging schemes others have already spent time perfecting. Order the book and/or request more informative literature and incendiary material from: www.crimethinc.com or The People's Republications of CrimethInc. / P.O. Box 1963 / Olympia WA 98507

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disclaimer

We are streetwriters. We are not particularly special. We are not professionals. You wouldn't know that we are streetwriters if you met us. We are a lot like you. We are just people with anger and passion and hope and vision, just like you. And we create graffiti as a means of speaking and acting towards a free society—the kind of society that you and I, and we, could actually live in together.

We write on walls with paint where we live—in rather mid-sized cities with universities. We have not yet done graffiti on water towers or skyscrapers or police cars. We have made plenty of mistakes and we learn as we go. We only know so much, but what we know we are excited to share.

We work in groups and work alone. Some prefer to work alone because of the ease of going out on your own time, the in-

creased freedom of movement, and the lack of someone to blame if you or someone else gets caught. Others prefer groups for lookouts, decoys, and companionship. This pamphlet focuses mostly on group work.

We are sharing this publication with you because if you want to create graffiti as well, we would like you to do an excellent job. If you are going to create graffiti, we hope that it is brilliant, bold, strategic, and enjoyable.

And most importantly... It's not so much that we want you to create graffiti, because, you understand, if you create graffiti, you are breaking the law. And we obviously can't actually want you to break the law—that would be silly... But if you're going to break the law any way, you might as well try not to get caught.



There are a few things you should do before an action to keep yourself and the people you're working with (they should be people you know and trust) safe... and, to enjoy yourself and not get caught.

1. Map out the area you will be working in and have an escape route to a strategic location (one that would be okay to go to if followed).

2. *Things to take with you:*

- A change of clothes: to change into if seen
- Latex gloves: to keep your fingers evidence free—the more durable, the better
- Good running shoes
- And of course permanent markers, spray paint, stencils, and anything else you desire to beautify the streets with

Things not to take with you:

- Radical material/propaganda (i.e. flyers, zines, pamphlets, stickers, buttons, patches: things that are good not to have if caught and searched)
- Identification: this one is your call. It's good not to have on you because if you are caught you have the option of giving the pigs false information, but it may give them more reason to harass ya.

3. *Discuss your plan of action with your crew:*

- Decide which institutions you plan to target and what your mark may be for each. Though this can be fun to decide after you're out, you need to think of efficiency. Time is key. If you're out for a long period of time, you are more likely to be caught. Don't let yourself get too comfortable, even if you are at the Nike megastore you drive your bike past everyday. Being comfortable in illegal situations is never a good thing. Just be alert and ready to act; anything can happen.

- Try to start small and make your way up to bigger projects. That way, if you are caught earlier on that night, it's likely your artwork hasn't been noticed by your interrogators and you will only be questioned about what you were seen doing.

a D.I.Y. guide to SOFTWARE PIRACY

by Roger Thatt

What you will need:

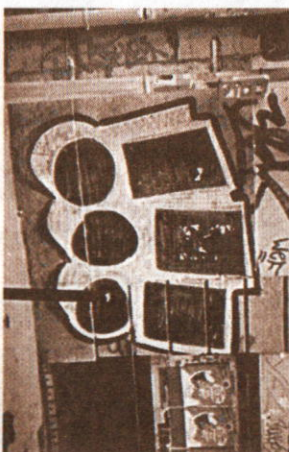
- 1) A Windows computer (doesn't have to be more than 300 MHz, but it helps)
- 2) A relatively fast internet connection. Modems will suffice, but they make the process far slower and more annoying.
- 3) About 1 Gigabyte of hard drive space on the computer
- 4) A CD burner and a CD or two.

Ever since Napster (and for those hardcore computer folk, even before that), Joe and Jane Six-pack have had access to libraries of unimaginable size chock full of software and music. Whatever you want is basically there for the taking if you know where and how to look. Every Microsoft product, every graphics bundle imaginable, every game written, damn near anything you can imagine (and a hell of a lot that you can't imagine) are on-line somewhere. You won't find this stuff through web surfing, so you gotta get a different program (or two... or six) to find the stuff. Currently (winter 2002) there are about five or six programs that can be used by newcomers to effectively pirate software. I'm not advocating the making of copies to sell to other people, but as for your own personal use or to distribute someone else's overpriced software for free... well that's another story altogether. Anyway... to get yourself a program, go to www.downloads.com and search for distributed downloads. There are a number of them out there now, to name a few: Kazaa, imesh, winmx, edonkey, and morpheus. My personal favorite is edonkey, and it can be found at www.edonkey2000.com. However, due to the less-than-legal implications of most of these pieces of software, they have rather short lifespans. The good news is that due to the nature of the beast, when one is shut down three more sprout in its place. So if you search around enough for peer-to-peer download programs you will be sure to find more than enough to suit your needs.

Once you've downloaded and installed your program, it's time to start the fun. They all have a search function, so do your thing and find your software. What you're looking for among the search results is a very massive file... there are a number of ways these things come, so here's a quick guide. CD images usually end with .iso, or .ccd and these should be in the range of 500-700 MB. Specific programs are needed in order to burn these. .iso is a file for Easy CD Creator, which is probably the most prolific burning program out there. It's unfortunately also one of the worst. Sometimes ya just gotta deal though... .ccd is a file for a program named Clone CD. This is a better choice for burning... if you can find files of that type. Other downloads you might encounter would end with .zip or .rar--these should be between 150 MB and 700 MB. You need winzip (www.winzip.com) or winrar to open these, but they don't need to be burned to a disk in order to be installed. Usually with these you can just run a setup file or an exe to use them. Pretty simple usually.

If you encounter a file with an ending that you don't have any ideas about, (like .bin or .que or .nrg) go to www.google.com and search for it. Typically an answer to just about anything can be found there (the engine fuckin rules).

The other way to steal software is to find a demo version (usually available for download from the company) and "buy" it. Usually what happens is you get a crippled version, then once you input the serial number the shit unlocks itself. Well... a simple way to find said serial number is by searching for it on google. Just enter "Clone CD serial number" or whatever, and it should come up with a page that has one or two of them within the first ten or twenty results.... Good luck and good hunting.



D.I.Y. Spelling & Grammar

LIZ

Spelling doesn't really matter as long as you get your point across—even Shakespeare (or Shakspeare or Shakespear) had trouble spelling his own name. That said, there are times when misspelled words will undercut what you have to say, especially when you are trying to persuade a larger audience about ideas that may be unfamiliar to them. The last thing you want to do is write an impassioned, articulate flyer about your deeply held beliefs and have someone pick it apart because of a few misspelled words.

Here's a guide to a few often-used and often-misspelled words.

Bourgeois (pronounced something like "boojwha"): No wonder you can't spell it—it's French. Try remembering it in pieces: "bourg" means town (just like the -burg or -boro ending on a lot of city names) and "eois" means of or having to do with. Put together it means a dull, respectable, materialistic middle class town-living kind of person, neither peasant nor aristocrat, neither millionaire nor bum.

Distribution: The short form may be "distro", but the full word is still "distribution".

Existence: There's no logic to this one, so you'll just have to memorize it. Existence is spelled with an E and Resistance is spelled with an A. It helps if you get used to the slightly different pronunciations and say them both in your head ("existence, resistance, existence, resistance.") Good luck.

Grief (also "thief", "relief", "siege", "belief", and "chief"): Remember this little rhyme: "I before E except after C or when sounded like A as in 'neighbor' or 'weigh'." Foolproof with one exception, to be explained later.

Hierarchy: Another I-before-E word. Even easier if you remember that hierarchy is spelled the way it is pronounced—"higher-archy" The adjective is "hierarchical"—it's a little confusing, since the adjective for "patriarchy" is "patriarchal", but that's just one of those inconsistencies you have to live with in the English language. Hierarchical. Hierarchical.

Hypocrite: This word comes directly from the ancient Greek for actor, "one who pretends to have virtues he doesn't possess." The "hypo" part indicates under (as in hypodermic—under the skin)—in this case it means "underhanded". If you remember the root it's easier to remember the spelling. As a bonus—even good spellers get this one wrong—its companion word is spelled "hypocrisy", with an S in front of the Y, not a C.

Independence: Like "existence" it ends with an ence. Tell yourself (Emma Goldman, of course, would disagree) that "there is no dance in independence."

Insurrection: Two Rs. Pronounce it that way in your mind: "Insur Rection", not "Insur Ection".

Pervert: Each syllable has a specific meaning in Latin. "Per" means thoroughly, "vert" means turn aside. Put them together and it makes sense. The common misspelling "previrt"—if it were actually a real word—would mean something like "turn aside before." Probably not what you had in mind.

Prejudice: Prejudice means to pre-judge something; if you remember the root of the word it's easier to spell. For some reason the J and the D often get reversed.

Privilege: This one trips up lots of people. Pronounce it in your mind as privILEge, not privaLege or PriveLege. And remember, there is no D in "privilege"—don't spell the last syllable as "ledge".

Tragedy: Say it in your mind as you spell it—"tra-je-dy". People often mistakenly reverse the G and the D.

Weird: The major exception to the I-before-E rule. Pretty easy to remember if you tell yourself that "weird" is weirdly spelled.

• Assign roles—it may be helpful to decide who wants to do what for each run that evening.

Lookouts:

It's ideal to have two (one looking down either direction of the street).

Artist:

Alternate! Let everyone express his or her creativity, concerns, and ideas.

Getaway Plan:

Whether you go by bike, foot, or utilize public transportation, everyone should feel comfortable and able to escape by the means you decide to use. Your means should also be quick, accessible and allow you to go where the cops can't (so a bike may just be your best bet). Also discuss where to meet when on the run—at your bikes, a location in the area, someone's home. . . How long do you plan to be out? The faster your outing, the sooner you'll be out of the range of the cops.

• Since you'll probably be running away from the persyn who spotted you (though it is good to walk if you are a lookout, and were not seen as being involved) and towards your transportation/agreed upon getaway location, it would be good

to find a place to hide after you're a ways from your last target (and the persyn following you). This location could be a well-crowded area, a dumpster, a bike trail, an underground tunnel, a bush, or anywhere you won't be noticed. Here, you can leave all evidence of your involvement in the illegal act and also change your appearance with different clothing and/or hairstyles/hats.

• Also decide whether everyone is going to stray together (choose a nearby location to meet and then all go to the getaway location) or just go straight to the destination for escapes and wait until everyone arrives. It may be good if this location has a telephone that could be called by anyone that may get arrested (assuming that at least one persyn gets away).

• Who you can contact in case shit goes down: housemates, friends, someone you may have mentioned to before the outing that you could put yourself in an arrestable situation, and/or lawyers (a cell phone may be useful).

Find out about local laws and know your rights—key if caught by the authorities.



YOUR PROGRESS STILL IS

decapitate
capital

ONOMATOPOEIA: Homonyms are those words that sound the same but have different meanings. It gets confusing when both meanings sort of make sense (or neither meaning exactly makes sense, as sometimes happens with clichés). Here are a few commonly confused words:

Its and It's: Not really homonyms, but two words that give people a lot of trouble. True, you normally put in an apostrophe when you want to show that something belongs to someone, but not in this case. Here the possessive is simply "its" because "it's" is reserved for the contraction of "it is". "It's too bad its head is so small."

Rain, Reign and Rein: "The teargas canisters rained down and confusion reigned." In other words, teargas fell as steadily as rain and confusion ruled. "Rein in" means pull up short as with a horse's reins.

They're, Their and There: Three completely different words. "They're" is a contraction of "they are". "Their" means it belongs to them. And "there" is a place. "They're moving all their shit over there."

Toe and Tow: It's "toe the line" not "tow the line"—stand where you're told with your toes lined up along an imaginary line, not haul a rope.

PERSONAL PRONOUNS: No one gets *he, she, him, her, me* and *I* right all the time, but for some people misused pronouns can be as grating as fingernails on a chalkboard. It's actually not that hard to get it right if you think it through. Look at the sentence "She handed the balaklavas to he and I." Now strip it down to "She handed them to I." Sound right? Of course not. It should be "She handed the balaklavas to him and me." ("She handed the balaklavas to him. She handed the balaklavas to me.") It's the same with "Her and me went dumpster diving." If you wouldn't say "Her went dumpster diving," or "Me went dumpster diving" don't say "Her and me." The right sentence would be "She and I went dumpster diving." It gets easier the more you try it.

TRAVELLING

travelling on trains

ISABELL

So I'm supposed to be writing you something about how to ride trains and all I can think of to write about is why you **SHOULDN'T** ride trains. The truth of the matter is, I love riding trains. But that statement is a lot more complicated than it sounds. I love riding trains, but I don't feel as compelled to do it as I used to cause I have a lot of qualms about parasitic travelling. And it took at least a year from when I learned to ride trains, after I'd done quite a bit of travelling, for me to honestly love it. I'm so glad I learned, but I think my experience would have been really different if I hadn't learned from a boy. So basically, this is one big disclaimer, but I hope you'll learn something from it.

HOW TO RIDE TRAINS (WITH DISCLAIMERS GALORE)

First off, this is not a foolproof guide. This is off the top of my head and I'm sure there's lots of important stuff left out. This is a starting point, but I suggest you go on your first trip with someone who knows what they're doing (which doesn't mean they've done it once for a minute) or at the least with someone else in case your leg gets cut off and they need to go for help. Cause that really could happen, never forget that. At the same time, reading about this will never teach you as much as just doing it. I would suggest taking this down to your local train yard (if you call Amtrak in your town and ask them where the freight train yard is they'll probably know) and looking at what I'm talking about to get better idea. Experienced train riders die. I've known it to happen. It is super fun, but don't be flip about it, realize always what you're dealing with.

How to know what train to get on: There are several things you need to consider. Where you want to go, what you want to see while you go, how fast you want to get there.

Types of trains: There are two main types of trains: **hotshots** or **intermodal** (IM), and **junk** or **general manifest** (GM). Hotshots are made up of piggyback cars, which look like the back trailer of a Mack truck with wheels and all on a flatbed train car, and containers, which are big rectangular boxes with ribbed siding dropped down into "wells." Containers can either be double-stacked (DS) or single-stacked. Junk is made up of a mix of box cars, grainers, tankers, lumber cars and whatever else. Basically any mixed freight is junk, even if there are a few containers or piggybacks mixed in. Hotshots are priority trains. They carry more important cargo longer distances. Junk trains pull over on

4. Create action names or a way to communicate without using words. Try using a call that can be made and heard by all participants: barking, howling, party sounds (be creative).

5. And it's best not to go on an empty stomach. You may want to dumpster some goodies en route to your chosen destination.

HAVE FUN!

stencil instructions

A beginner's guide to painting with stencils

- Draw or copy your image on a piece of paper.
- Glue the paper onto a bit of card using good glue.
- Cut straight through the drawing and card at the same time using a very sharp knife. Snap off blades are the best. The sharper your knife, the better your stencil looks.
- Ideal card should be about 1.5mm thick—much fatter and it's too difficult and boring to cut through. Any thinner and it gets sloppy quick.
- Find an unassuming piece of card as a folder to hold your stencil in and leave the house before you think of something more comfortable you could be doing.
- Get a small roll of tape and pre-tear small strips ready to attach stencil to the wall.
- Shake and test can of paint before you leave. Matte finish comes out better and dries quicker.
- Apply paint sparingly.
- Move around the city quickly.
- Pace yourself and repeat as often as you feel inadequate and no one listens to a word you say.



mapping it out

We are so isolated in this society; we hardly ever realize we are engaging with specific spaces. We need to re-teach each other to notice where we are, how we exist in relation to our environment, and how we hope to re-shape the worlds we live in. This is important not only because it will help keep us safe when out on graffiti missions, but in all facets of our lives.

Some things to ask yourself about your surroundings:

- What are the quickest get-away routes?
- Where are there large concentrations of people?
 - a. During the day (to see your artwork)
 - b. At night (in the form of cars, cops, drunks, homeless folks) and will they get you in trouble or provide cover?
- Who are the major fuckers in the area and how do they defend their property against creative expression?
- What streets lead where and how do they connect to each other?
- Are there people who might give you refuge in their homes if you have to flee from the law?
- Where can you go that the police can't go with you (and/or see you)?
- How are different sections of town used (i.e. are there lots of shoppers, businessmen, students, drinkers, etc.)?
- What sections of town are important to the ruling elites and why? (For example: is there a neighborhood slated for demolition to build a freeway?)

All of this information, and more, will make your efforts more effective. Often there is at least one person who might have a sense of answers to these questions, but it is really important to democratize the information. **We can never be too educated; the police and corporations we are struggling against always know plenty about "their" territory.**

siding tracks to let hotshots pass. Hotshots are faster and usually go from one crew-change to the next. Junk is slower and will often stop to drop or pick up cars. Hotshots are higher security, junk is lower, but both are accessible depending on the yard.

Where its going: A crew change guide and a map are really helpful to figure out where a train is going. The crew change is put out just about every year. It has every crew-change point in the U. S. and Canada, and some information about each yard. Almost every town has a small yard, but not all yards are crew-change points. Crew-change is where the trains stop to let off an engineer and conductor and let a new pair on. Some hotshots stop for the crew-change then keep right on going, some trains stop and drop off cars, pick up cars, do work, change units (engines), whatever. The crew change guide will have info about what trains leave from what area of a yard, but this is not fool proof. Ask around or look in zines to find out where you can get a copy of the crew change. It's all distributed not for profit by train riders, you can probably just copy it from some one.

Maps help a lot, too. If a train yard is small, it probably just runs along the tracks. There may only be two directions a train will go in, so you can tell that if the units are pointed south, its probably headed south, unless the track does a crazy loop past the yard.

You can also ask yard workers. This can be very helpful but is best to use as a last resort, cause every once and a while they'll turn you in, though less often than you might think. Only approach them when they're alone cause they don't want to be seen giving info if they're with a co-worker who might not be down. Never ask them in view of the yard security tower for the same reason. Don't scare them or sneak up. Just act natural and friendly. Try to make your questions very specific, don't keep them too long, especially if they don't seem into talking. Its probably a good idea to use some train jargon like "inter-modal" or "unit" so they feel that you know what you're talking about. Then they won't be so afraid you'll hurt yourself. This is probably especially true for women, cause rail workers might be more likely to assume you don't know what you're doing. When you leave try to pick a route where they can't really see where you've gone in case they call you in. Then lay low a little while. Check against your info to make sure the two things line up. Most rail workers won't lie to you, but every once in a while they do. Go with your intuition.

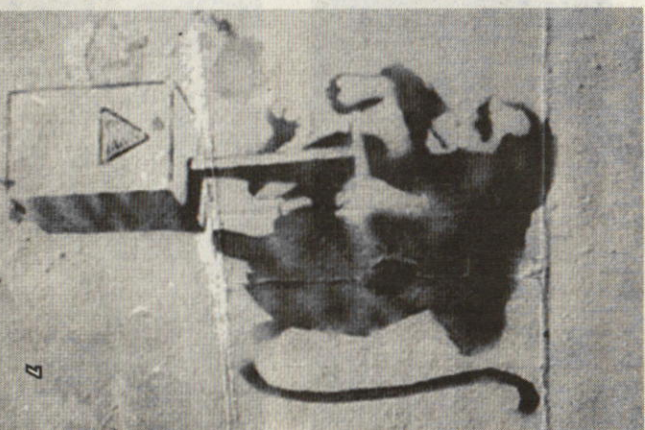
So now you've picked a train going the speed, route and place you want. What car?

Always be sure you have a good idea of what type of car you are getting on before you get on. Some cars do not have floors, it's just open between the wheels and the track below...be very careful, look first, double check yourself etc. On a hotshot, as I said, there are **piggybacks and container/wells**. You can pretty much look at piggybacks to see if its ridable. Some of the trailers are on flatbeds and you can climb under the trailer and lie down. Look to make sure it has a floor. One of the types of piggybacks that are NOT ridable have smooth sides. Check all of them, though. Piggybacks are a nice ride for warm weather, but they can be windy and cold and don't provide a lot of cover...I don't recommend this in or out of a hot yard (one with lots of security), or in the cold or rain, since there are no walls. On hotshots there are also container cars. As I described earlier, the well is the actual train car, and the container is a rectangular box dropped down inside. If the well is 48 feet long, and the container is 40 feet, there is extra space in the container for you! You Just have to make sure to get a 48 with a floor. The ones with ribbed sides that are square over the wheels (rather than curved or angled) DO have floors...but always look first before jumping right in.

Junk trains have several possibilities of rideable cars. **Grainers**, which are hard to describe, have "porches" on either end, which sometimes have floors. Some of them also have holes that you can crawl in to hide if need be. Boxcars are always ridable if they're not full of cargo and if the doors are open. If you share a boxcar with cargo be careful cause it might shift while the train is moving. It's also a good idea to make sure doors are wedged open firmly. On coal trains, you can ride with the coal if you want, but you will get very dirty.

Getting on and off trains: Personally, I choose not to catch on the fly unless I absolutely have to and I feel very confident about it. Some people like to always catch on the fly, this is up to you. Catching on the fly (jumping on a moving train) is much more dangerous, but can be exciting. Whenever you get on a train, face the front of the train. First put your closest hand on the ladder, then your closest leg, then turn to face the car and climb up. Always make sure there is a floor. So if you are on the left of the train facing the direction the train will be moving, first put your right hand on the ladder, then your right foot, then lift your left foot and turn to face the train and climb the ladder. This is so that you are facing with the train and can easily run in a comfortable and safe direction if the train starts moving. Personally, I would never get on a boxcar on the fly cause I don't have the upper body strength to feel confident that I wouldn't go under the train. If you're getting on a stopped boxcar do it quickly, pull yourself up either with a handle on the door or with both arms on the floor, then crawl in.

To get off a train, you should always be going in the direction of the train. You are more likely to have to get off a moving train than on. If you're slowing down at a yard and don't want to have to wait for the center of the yard, you can get off while going more slowly. This feels more safe to me than getting on. To get off a ladder, basically do the reverse of getting on. Climb to the bottom rung of the ladder. Face the front of the train so that one of your arms and legs are still on the ladder, the other is hanging off. Once you get a feel for the speed (it should be pretty slow) put your foot down and let go,



This section aims to present strategic recommendations for maximizing the impact of graffiti and to provoke clever and new ways of putting it up.

Picking your targets

For jamming: Corporate America leave behind their message? Have fun with it. Play with existing messages or surroundings. Make people laugh. Make your space interactive. Create dialogue on the walls. Oftentimes the message is the medium.

For large freestanding messages: Scout out spots that are highly visible and well-traveled in the daytime and deserted at nighttime (office buildings, highways, overpasses, stadiums, freight trains, oil tankers, tractor trailers, tanks, helicopters, hot-air balloons, etc.).

For short, repetitive messages and stencils: High-traffic pedestrian areas seem to be the most effective: sidewalks, walls, benches, and whatever else is on the street.

The plan of action

Is the two lookouts and one painter routine getting boring? Tired of the tactic of acting normal and blending in to arouse less suspicion? Certain spots hard to get to? Below are several strategies—not yet attempted by us, but tried successfully by friends and others. Emulate them if you like, but we offer them up more to incite you to try something crafty and ingenious.

- Navigate your way through a business park or to a skyscraper rooftop with a 3-piece suit and a briefcase full of cans.
- Wear your dirtiest clothes and stumble through the streets at night with a shopping cart full of empty aluminum cans, and several hidden hidden spraypaint cans.
- Create a large, multi-paneled stencil and try putting it up and painting it.
- In the afternoon, on a busy city street, rope off a sidewalk area with yellow tape, don an orange reflector vest and a hardhat, post “wet paint” signs, and begin work with paint rollers.

immediately start running or you'll fall flat on your face. Run at an angle in the direction that the train is traveling, but away from the train. So if you're on the left side of the train you should have your right arm and leg on the ladder, put down your left leg, then run forward and to the left at an angle away from the train. As for boxcars, I don't get off on the fly. You should only get off trains that are going pretty slow. You can always wait for it to stop if you don't mind being further into a yard.

General train patterns: When a train is about to leave it “airs up”. This makes a loud hissing noise and it usually happens right before it starts to move. When units (engines) detach from a train, or a train stops it will often “break air” this makes a loud, sudden “PSSHHHTT!” sound. Trains no longer use cabooses. They use “Freddies” (Fucking Rear End Devices). These are little boxes that attach to the last coupler of the last car of a train. They have a flashing red light on them and carry some sort of computerized info about a train. Trains with freddies on them are fully made up trains that are about to leave. Junk trains do a lot of dropping off and picking up. Generally cars on the first half of the train are dropped off first, so that's the worst place to be if you want a long ride. There are two types of units “yard dogs” or “worker bees” which move strings and cars around inside the yard, and units that move trains between yards. Yard dogs have a more grumbly “put-put” sound, long distance units have a smoother sound.

Other yard safety stuff: Never cross trains or strings of cars over the couplers, between the cars, or under the train. You never know when a string could move. It might have units attached further up or get pushed by another train. Never cross close to the end of a string for the same reason. It might move and squish you. Always remain aware of your surroundings, where strings of cars are, where people are, where tracks split, etc. Stay out of sight unless you must ask a question. Most other hobos you might run into don't want to be acknowledged if you see them from afar. Some yards are hotter than others. Check out a yard in the crew change guide first so you have some idea what you're dealing with, but know that the crew-change can always be wrong or out of date. Bulls often ride in white SUV/off road type vehicles. Steer clear cause many will arrest you.

I've probably left out lots of important info and safety tips, so find some one to tell you about this in person, walk you around a train yard, take you out on your first few trips. This type of info is always best transmitted in person.

WHY BOTHER TRAVELLING?

So before you hit the road, or the tracks as the case may be, you should probably have a vague idea of what you want to get out of it. Are you just doing it cause everyone else is? Cause you wanna prove that you can? Cause you wanna see the country? Cause you wanna have some fun? Kick the money/work addiction? Change the world? I probably started travelling for all these reasons and more. The main thing I've gotten out of it is that the United States no longer seems abstract. I was legally a U.S. citizen, a “member” of a country that I had mostly only seen on the other side of a glass screen or in a photograph. How weird is that? Travelling has made me aware of types of people I never even knew existed before “the militia member truck driver,” “the single mom who loves hitchhikers” “the rail worker who wants to put you on the right train” etc. Its fun and good for me personally, but at this point I've done a fair bit of traveling and want to settle down and do activist work in my home town. I feel a kind of snobbery I'm not proud of when I think about “travellers.” A lot of people feel like travellers roll in to town, ruin all the scams, dumpster all the best spots leaving nothing for anyone else, get drunk and pass out on the couch, then move on leaving nothing in return. This harsh stereotype isn't really fair, but there is something to it. What's the point really?

Well I think there's a way of travelling that gives you the adventure and excitement you want while still contributing to the communities you visit. Old time hobos usually leave something behind at their catch-out spot for the next train-rider to come through. Shouldn't we take this as a model for what we want to do in the communities we visit. Mutual aid is about an exchange.

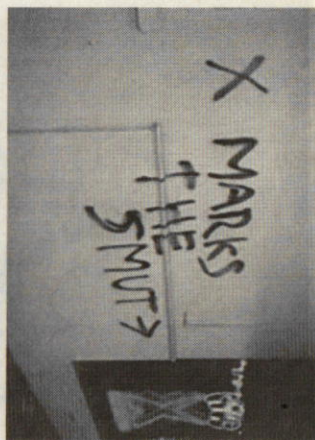
So here's some ideas for responsible, fulfilling travel. Some of them I thought of, some of them I've seen in action:

*Start a travelling infoshop in an RV. I know two groups of people doing this right now. One steals radical books from corporate stores, and re-sells them for less to pay for gas. The other distributes books for Autono-media.

*Do the dishes. Do the dishes. Do the dishes.

*Share skills that you have either formally or informally. One example is the Pollenators from Oakland, CA. They organized a tour of mostly transgendered folks and wimmin to travel to various collectives helping them start projects and learn how to do things. They built a greenhouse, taught about permaculture gardening, installed greywater systems and more, plus got to have a fun time travelling. More informally, you can just be conscious where ever you go of what you have to offer. And let people know you can teach them if they want you to.

*Help out. Even if you don't have anything concrete to teach people, you can always pitch in and help. You are in the unique position of having no schedule, no obligations, no projects in whatever town you roll in to. You can be the extra pair of hands that gets the bike library done, the flyers wheat-pasted, the shelves built, the dishes done, the zine library organized...you get the idea.



- Acquire a package of these tips at hardware stores or skate shops. Play around with the different tips before you hit the streets. You will be amazed at the speed with which some of the tips dispense paint. Also, for wall scrawls, the tips often produce stylistic effects that make your piece exciting and more artistic than you thought you could be.
- Keep the can in your pocket or a bag; carry the stencil in a notebook, binder, or bag.

Stencils

- Be quick and plenty (repetitive)
- Different tips (nozzles) increase flow and speed the process.¹
- Works best if one perryn holds stencil while one spraypaints (both wear gloves) and one or two serve as lookouts.

Wall Scrawls

- Maximum-flow tips are also helpful here for both speed and aesthetics.
- Try using a snap-on spraypaint trigger to reduce hand fatigue.
- Writing with really fat markers is also fun.
- Using a paintbrush may increase boldness of message, but takes longer.
- Just because a spot is hard to reach does not mean your piece will stay up longer.
- Works best if one perryn writes (consistent handwriting), but 2 or more allow you to finish sooner. You should always keep at least one lookout. Look in every direction.
- It may be necessary to roller paint behind your message first to increase its boldness.

to the streets!

- Be quick. Be bold, but stay alert! Complacency is death.
- Nighttime provides best cover. Always have one or two lookouts. Look for pedestrians and people in cars and in windows. All are potential cops or whistleblowers.
- Act nonchalant. Have bikes or skateboards. Maybe cigarettes.
- Stay aware of your location. Roam, but know where you are.
- Know when to stop. Just because no one has seen you, doesn't mean you should carry on. Otherwise, you'll always be painting until you are caught and have to run away night after night.
- Do stencils or one or two large wall scrawls—not both. Once a wall scrawl is up, it will be noticed soon enough by the cops no matter how deserted the area seems. If doing both small repetitive stuff (stencils) and larger, bolder stuff in the same night, save the large stuff for last. People are more likely to report bigger stuff, so once you do big stuff, get out of the area.
- If can is almost empty, don't shake it (makes a loud noise which blows your cover). Drop it and change cans or retire for the night. The amount of paint wasted isn't worth a night in jail.

*Network communities. You can help transmit messages from community to community, like freight train riders from the IWW did before there were phones. Tell people what projects you've seen going on in different communities, take flyers about events from place to place. Introduce people, put them in touch with folks in other towns who could help them with what ever they're working on.

*Gather information. You can ride trains from town to town doing interviews for your zine or book. Or just checking out what is going on. Or, you can be informal about it and just keep your eyes and ears open and talk to people about what you've seen.

*You can go early to protests. You can help out in ways that other folks might not have time to. You can open squats for folks to stay in, help out in the convergence space, help people figure out how to get around town when they arrive, etc.

*You can take a load off your hosts. Dumpster for them, steal for them, cook for them, clean for them. They will love you, I promise.

*You can get to know travellers outside of your own community. Talk to truck drivers, people who live in RVs, old dudes who hitch around. Tell them why you travel, learn from them. Give them your zine. Ask them about themselves. You'll both learn a lot. Anyway, I'm sure you can think of other ideas. There is nothing wrong with travelling for the hell of it. But consider these ideas if you, like me, are feeling burnt out on aimless travelling. Travelling in and of itself is not revolutionary. But the way that we do it can make it revolutionary. Travelling can either be an individual way to exist happily in a fucked up society, or it can be the thread that sews together all the pockets of revolutionary activity through out the country. It's up to you.

WHY YOU SHOULD LEARN ABOUT TRAINS FROM A TRANNY OR A WOMAN

I learned to ride trains from my ex-partner, who is male. He is a great guy, caring, thoughtful, sweet, etc. But the fact remains that he is a guy and I am a girl. I think we all recognize at this point that there are power dynamics between men and women. Physical skills, like riding trains are generally considered to be "male" or "macho" skills. I never felt fully at ease learning from him, through no fault of his own. Learning these types of things from men makes me feel competitive, like I'm not as good at it as them, and like I'm just reproducing the same old dynamics I grew up with. I didn't have any other options at the time, there weren't any women that I knew of available to teach me.

So my suggestion is that if you are a woman or a tranny out there reading this, and you know how to ride trains, organize a skill share. Take a few friends out on trains. I think it's especially important to teach other wimmin and trannies how to ride trains, but teach boys, too, it's good for them to have the experience of learning a skill like this from someone other than another man. If you want to learn to ride trains and don't know any wimmin or trannies who can take you, go ahead and learn from a boy, but consider: why aren't there any trannies or wimmin accessible to you to learn from? Realize that all people have different styles of train riding. Some people ride in a very athletic, sports like way. They get a kick out of trying to catch the fastest train possible and take the most risks. Some people are more relaxed and want to enjoy the experience without rushing. Some people always catch on the fly, some people never do. Some of this stuff is gendered, some varies person to person. I highly recommend that once you learn to ride trains you try it out with lots of different people cause you will learn something from all of them, and become more confident in what you already know. It wasn't until I rode trains with folks other than my male partner that I realized how much I knew, developed my own style of train riding, and realized I had stuff to teach other people. Gender always matters, yes even when it comes to travel and train riding.

And boys, support wimmin and trannies you travel with, notice when you're hitchhiking if a woman is getting sexually harassed or cut out of the conversation. Check in with them before during and after. Find out before you travel how they want you to support them if they get harassed, then follow through. Ask questions to find out how wimmin feel about situations. Make decisions together, don't let yourself fall in to the predictable gender roles of man as leader, woman or tranny as follower. Share skills, share decisions and communicate. Boys, if you are teaching someone how to ride trains, do it in a sharing way that empowers them to become an equal partner in the train riding experience. Ask their opinion, include them in decisions, give them info, boost their confidence, encourage them to try things they might feel nervous about.

backpacking

This damn article somehow managed to be real detailed.

Most of the hiking that I've done in the recent years I've done alone. I was out walking for either a week or a month. I suppose this article is more slanted in that direction, but the information itself can be used



You never want to plan to get caught, but it may be in your best interest to assume it is very possible and likely if you're not cautious (or even if you are). Be aware that if the police catch you running, they can track on another charge against you.

Remember, before you even encounter the police, you should try to discard or hide as much incriminating stuff as you can (paint, gloves, stencils, paint-covered clothes). In fact the best and quickest thing to discard is the paint can

tips. It sounds silly, but if the cops find a can on you without a tip, they will have a very difficult time pressing charges and proving your guilt in court. If you had no way of dispensing the paint, then how could you be guilty? A Louisiana state court judge told one of us of a case where a working-class man, simply trying to feed himself, was caught fishing in a no-fishing zone. The man's guilt was obvious, but he walked free because the arresting officer, when questioned, never actually saw the hook on the man's fishing line.

What to do if stopped/questioned/searched by the pigs

- Have a good excuse as to why you are wherever you may be, what you're doing, why you're out at that hour (if late)...
- You may want to give them good (believable) false information about yourself. Have a city, zip code and area code memorized just in case.
- Be completely calm. Remember: you didn't do anything wrong.
- Be ignorant about why you were chosen to be fucked with.
- They will try to get you to talk, but don't hesitate to ask lots-o-questions: "Am I under arrest?" "May I ask why you're searching me?" "Why do you need my information?" "Why do you need a photograph?" "Do I smell bacon?"
- A lighter and spraypaint work wonders on approaching cops!

for any type of backpacking trip, whether you're with others or it's only a few days. I haven't really been out in the woods with too many other people aside from my dad and my brother, so most of this stuff I learned growing up backpacking with them and then the rest I picked up by myself. There's a feel to it that I've acquired over the years, that can't really be generated into an article like this, so most of the information I've written about here is just basic stuff like supplies you may need, ideas on types of food to bring, how light your load should be, etc. So all of this is really only a small portion of what I think extensively walking in the woods is about. The rest you can find out for yourself.
--sera white. <gogetemdude@yahoo.com>

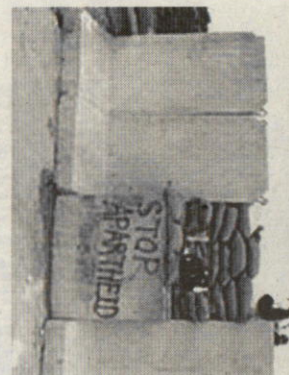
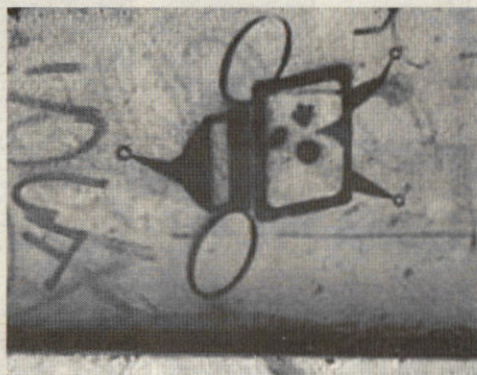
Backpack.

The easiest and most common bag to carry all your stuff in is a hiking backpack. The difference between one of these and a regular backpack, aside from the size, is that they are built with a metal frame and a hip belt so you can carry all your supplies (which may amount to 30-40 lbs); that weight becomes distributed on your hips as opposed to your back. The hip belt rests roughly in the middle of your hipbone and the shoulder straps are tightened comfortably enough so they rest on the front of your shoulders, not the top of them. It might take a while to feel as if the backpack compliments your own specific body structure. Just use your own judgement when it comes to readjusting your pack; sometimes all you'll need to do is loosen the straps and then tighten them again if it feels a little discomfoting while you're walking. The general rule is that you should never carry more than a 1/4 of your own body weight. Oh yea, there are 2 different types of framed backpacks: external and internal. I'd have to say the internal ones are generally better. They're more mobile and considerably less bulky.

Shelter. Sleeping bag.

If you're going to bring a tent you want it to be as light as possible and as small as possible. It's pretty much the main bulky thing that takes up space and adds to the heavy. I've got a tent I used on a month long trip that weighs about 4 lbs and takes up about a 1/3 of the main area in my pack. There's two different parts to it: the actual tent, made of some sort of nylon waterproof breathable hi-tech type shit, and then the fly, made of the same wonderful material, which goes on the outside and extends a little beyond the sides/bottom of the tent so when it rains, everything stays dry. There's also a "porch" thingy on the front of the fly where they extended the front about 2-3 ft for anything you want to keep outside, but still "in the tent". It's good to use a piece of tarp to place underneath the tent before it's all set up so the bottom won't get cut up by twigs and rocks. Make sure though that if there's extra tarp, fold it under the bottom of the tent so rainwater won't get trapped underneath and get the inside of the tent soggy. Any type of plastic overhang, such as a tarp, works just as good to keep you covered at night and cuts down on your weight a great deal since you won't be carrying a tent. Make sure though that you set it up good enough so that if it rains, you'll stay dry.

Two kinds of sleeping bags: synthetic or goose down. Synthetic seems to be a little more padded than down, but it's also more bulkier, heavier, harder to compact. Goose down sleeping bags are made out of goose feathers. Not vegan. However, they're much





lighter and easier to make small and they keep you much much warmer. The only real disadvantage towards having a down bag is that if you get them wet, they become totally useless until dry again. Rarely do they ever get wet though if you take care of them and have a waterproof stuff sack. Both kinds of sleeping bags are made for a specific type of temperature range. Anything that's made to handle below freezing and/or up to 30 or so degrees would probably be able to compliment both cold and hot weather. If your sleeping bag isn't warm enough get some silk clothe and make a rectangular silk sleeping bag sheet to fit inside the bag and it'll make it 5 to 10 degrees warmer. There's also a bunch of different kinds of sleeping mats to use if you need/want one. Thermarests are inflatable, and most of the rest of them are made of really compacted foam type stuff, such as a Z-rest. The benefits of having one of these to put underneath your bag is that they keep you a little warmer in winter time, they might be more comfortable on your back depending on what you're used to, and if you have a down bag it reduces the chances of it getting wet when it rains.

Clothing. Shoes. Socks.
Synthetic materials like nylon, polyester, capiline, wool, polypropylene, etc. made into shirts, shorts, socks, bras, coats, hats, gloves, etc. are good for keeping you warm and dry. If they get wet, they dry faster than cotton and they don't weigh as heavy on your skin. In winter season wearing cotton anything, even half cotton/half polyester, shouldn't be considered at all, however when it gets real hot in the summertime cotton will absorb the moisture from your skin and keep you cooler.

Taking care of your feet is a necessity. Wearing 2 layers of socks, a thin nylon or polyester liner, underneath a thicker wool or polyester sock, helps to keep you from getting blisters while also preventing the outer layer from wearing too thin too quickly. It's better to have a few pairs of each so you can switch every other day or wash one pair and have another for backup while that pair is drying. Also, be weary about drying your socks too near the fire; synthetic fabric burns (melts) real easily and if you're not careful enough your socks will turn into a useless pile of plastic. If you get blisters, which will happen if you walk long enough, the best thing to use is white athletic tape. It stays in place with all the friction your feet create with shoes and socks on and prevents the blister from getting worse. Check your feet every now and then, when they start to hurt, when you feel a specific area rubbing wrong, when you're tired, when they need to breathe, and if you see an area that looks like a potential blister (it'll be red or tender) slap some tape on it. It helps to keep your toenails trimmed because if you walk downhill for a long period of time your toes will be repeatedly jammed in the front of your shoe and if your nails are too long all that pressure is being put on them and it can hurt real bad.

If you want your feet to stay real dry it's good to have leather hiking boots with very few seams. There's a bunch of different seam sealer leather/synthetic waterproofer waxy treatment stuff to apply on your shoes so they'll last in puddles and in rain. After a while it'll wear thin, so once you notice it not working anymore, clean your shoes and apply it again. Any kind of boot not made of leather is fine too and

post-action regroup

If you avoided the law, get together soon afterward while ideas are still fresh in your mind and discuss failures, successes, and ways it could have gone smoother.

- If you want, write down stuff, so next time it will be better. And if you want to help others, compile everything you learned in an anonymous pamphlet or flyer.
- Ensure everyone is comforted after a high-stress night. Understand and discuss each other's fears, angers, joys, and doubts. Remember: comfort the distressed, distress the comfortable!
- Tell no one of your streetwriting adventures.
- If you get caught, work on getting out of the situation. Then regroup and do the above stuff, especially support. Jail can be a terrifying, depressing, humiliating, belittling experience. Comfort, learn, and continue....

Streetwriters... we need you!

If you are caught and arrested:

Be quiet. You may have to spend several hours or a night in jail. Possible charges include "vandalism," "destruction of government (or private) property," or whatever else the various county or city police have in their law books. In all likelihood, it's just a misdemeanor. If you have a strong case to prove "reasonable doubt," fight it if you can. Otherwise, possible punishments include community service (usually 20-40 hours), a fine,

paying only the costs of court (usually around \$100), or a day or two in jail (highly unlikely). Oftentimes, you (juveniles, especially) can strike a deal where you agree to a punishment and your record is unscathed. Punishment also depends on your prior record and the court location (many large, urban areas have tough laws against graffiti). If you're really worried, do some research into it.



Wheatpasting is another technique for redecorating your town—and also sharing your perspective with your neighbors and passing along some information and ideas not reflected on the nightly news. It consists of creating a poster, photocopying it and then 'gluing' the posters to walls using wheatpaste (or some other liquid adhesive) in a permanent manner. Wheatpasting often can be very effective in communicating your ideas: posters usually attract more attention than graffiti and since you mass-produce them, you can have very specific, complex messages at a variety of locations with minimal effort and risk. A well coordinated group could paste up thirty 3x4 foot posters all over town in one night and instantly make their perspective and presence known.

Making Paste: *There are two schools of paste making: the old school actually uses flour and water and the new uses wallpaper adhesive. Both are effective, but we certainly lean toward the new school—less prep time, less room for mistakes in preparation, and easier application. The key advantage to the old school is that you probably already have all the ingredients at your disposal without having to go to the store. Try both for yourself and see what works best.*

• **Wheat Paste:** Pour one cup of flour into one and a half cups of water, stir to remove all lumps and heat to a boil until it thickens. Add more water until it turns into a thick, clearish goop. Cook on low heat for at least half an hour, being careful not to burn it. Some people add a little sugar or corn starch for added woodoo stickiness. The lesson here is: don't be afraid to experiment.

• **Wallpaper Adhesive:** This can be purchased (or otherwise obtained) suspicion-free at any home improvement or paint store, such as Home Depot. They come in either pre-mixed buckets of various sizes or in boxes of unmixed powder (A) and are relatively inexpensive, the unmixed variety costing about \$2.50 for about two gallons of paste. As opposed to wheat paste, this stuff mixes very easily and requires hardly any precision or experience. Some brands have variations that advertise being "easy to remove"—you don't want these! Get the most heavy-duty stuff they have.

Tools: You will need something to apply the paste to the poster—your hands will do just fine, but some prefer big, old paint brushes to speed up the process. You will also need a container to hold and possibly dispense the paste—wheat paste tends to be thicker, so be sure your container has a wide

can be waterproofed as well, though it's life span may be a little shorter.

Maps. Compass.

Unless you want to get lost, or you already know the way, always have a map, always have a compass. They make maps called topographical maps, which show the elevation of specific areas by using lines to draw out the mountains and valleys and such. It makes more sense when you're shown in person, but basically the closer the lines are together the steeper the mountain; the farther apart they are, the more level the land. Sometimes the trail might not on the map be running directly perpendicular to the lines corresponding to the mountain, it might be going along with those lines, which means the trail only runs along the side of the mountain as opposed to running up or down it. And every map is different because they're drawn to a specific scale so be familiar with the mile/inch marker thing, which tells you how many inches count for one mile.

Fire.

Never burn live wood. Never cut down trees for wood unless they look dead and gloomy as hell. Dead trees and twigs and branches can always be found if you look hard enough. I use this handy little retractable saw that's real light and real useful for cutting logs that are too big. If there isn't already an area made for a fire, make one by brushing away all the nearby leaves; form a circle with a bunch of rocks so there's no worry of the fire accidentally spreading. Start off small, by breaking up twigs and setting them up against a slightly larger twig stuck in the ground to form a teepee looking thing. Use any papered waste you've accumulated to help get the fire going. Make the twigs as compact as possible without restricting any oxygen from getting to where the fire starts. Matches and/or a lighter will work if the sun is not shining and/or you don't wear glasses. Feed the fire respectfully and try not to suffocate it. Always put it out after you're done, either with water or by covering it with big heavy rocks. Sometimes the rocks contain the coals overnight and you might have a few hot coals to start a fire in the morning. Certain areas of parks and forests may restrict you from starting a fire above the tree line, and some restrict fires altogether so just be respectful of where you're at, whether it's private or public land, and use your better judgement if you're going to break any "rules".

Injuries. Medical kit. Various.

I've never really had any serious injuries or incidences... Just blisters and muscle pains and backaches and sore ankles and cuts and bruises and chaffing. Basic things that might make it better: bandaids, ointment, herbs, athletic tape, aspirin, needle, thread, soap, aloe vera, a multi-purpose knife, rope, baby powder. Vitamins might be a good idea if you're not getting enough of something specific, though I've never been too keen on them.

Food. Cooking. Water. Filters.

Food and water intake is extremely important when you're walking in the woods. Your calorie consumption should be somewhere between 2000 and 3000 in the summer and around 4000 in the winter per day. If you're walking more than 10 miles a day, most of that you'll be burning off, and the more you eat, the more energy you'll have. Since it's colder in the winter, your body is going to be working a little harder to



keep up with your legs and stay warm at the same time. Drink obscene amounts of water. Whenever you see a creek or a stream, fill up because there might not be another one for a while. Any sort of food with lots of carbohydrates, sugars, proteins, nutrients, etc. is good. If you're gone for long, since you'll be carrying food for a week or so, all of it needs to keep fresh and be as light as possible. Nothing in cans or glass jars. If it came in a box or an individual bag or a big tube, like triscuits or ramen or oatmeal, dump that item into a suitable plastic baggy to reduce your weight and save room. For example, if you want soy sauce to bring find a small plastic tube and fill it in that; if you want peanut butter on pita bread, put the peanut butter on before you go and stuff all the pitas in a bag. Good basic stuff: dried fruit, mixed nuts, candy, granola, cliff bars, oatmeal, brown sugar, grits, brown rice, chocolate chips, ramen, poptarts, pita bread, bagels, hot chocolate, koolaid, tea, macaroni, scalloped potatoes (from the box), pepper, salt. At the end of the day, no matter what part of the country you're in, you're going to need to hang your food up in the air at least 10 feet to prevent bears and deer and other animals from snatching it up in the middle of the night. It's good to tie a rope between two trees and hang the food in the middle of the rope that way it's away from the trunk of a tree but still in the air. Never leave any food in your tent or else the smell will attract animals. It's never a good idea to cook in a tent either.

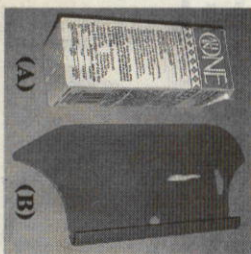
I'd say the most convenient way to cook anything that needs to be cooked is a little camping stove. Some of them take a mixture of butane and/or propane fuel (these ones are found in the unreuseable canisters, some specific to a brand name stove) and some take white gas, also known as coleman fuel. I've got a butane/propane stove made by a company called primus. It's never caused me any problems and I've used it quite a lot, it's convenient and small and lights up very quickly, however these kind of stoves are not as good to use in the long run as coleman stoves. Coleman fuel stoves don't tend to freeze in cold weather and the canisters which hook up to the stoves are refillable; white gas is more readily available than the butane/propane specific canisters and they heat up whatever's cooking quicker. The only small drawback is that it takes a little longer for the stove to actually light up.

Aluminum mess kits are good to have; they're light and durable.

I mentioned water earlier, having to drink a lot of it... As far as cleaning the water... I've personally gone for weeks not using any sort of water purification ally, be it iodine tablets or a filter; I was in a pretty secluded area of the forest and I was careful to get water from a spring if I could. The main thing to be weary of is giardia, this tiny thing of some sort, which causes you to shit incessantly for a week or something. I've heard it's real painful. There's also animal shit that washes down from the tops of mountains near where the water flow begins that might be potentially bad for you; animal blood is another not good thing. If there's a river nearby your walk where people fish, chances are there's gutted out scaled fish floating downstream or swaying off to the side of the bank that could contaminate the water. And if it's a fairly populated area of the woods with lots

mouth, whereas wallpaper adhesive tends to be thinner and more consistent and can be dispensed out of much smaller holes. We recommend bottled water containers and squeezable dish washing soap containers with pop-up nozzles, respectively. It can also be helpful to have something to smooth the posters up on the wall—you can use something general like a window-washing squeegee from a gas station, or get a plastic wallpaper smoother (B) made for just this purpose and available at the same stores you can get wallpaper adhesive from, often on the same shelf.

Technique: For every wheatpaster, there is a unique technique for applying posters to walls. Your goals should be quickness, thoroughness, and remaining undetected. The method we favor is to 1) apply the paste to the back of the poster while it is on the ground, 2) place the now sticky poster on the wall, 3) smooth it out, removing all air bubbles and crinkles, 4) apply a small amount of paste to the edges and corners to make it more difficult to remove. Applying the paste while the poster is on the ground keeps you less conspicuous and allows a more even coating of paste



to be applied, ensuring a more durable and longer lasting poster. Be sure to make and bring a lot of paste, it is better to have too much than too little. And, as with all art, improvisation is key.

Design: Good design is key to getting your message across, and good design is easy if you stick to a few simple guidelines. Remember that most people will see these from a distance, so make the headline HUGE and legible and use images that are high in contrast and equally large. Be sure the message comes across without having to read the fine print. It might be smart to include a paragraph or so of smaller print expanding your statement for the casually interested; also, it's a good idea to include some type of contact info for those who become motivated by your actions, usually a web page or several work very well.

Poster Production: The bigger the poster the better, and Kinko's can help you with this; most Kinko's have special copy machines that can blow up Letter size or Tabloid size paper to 18"x24", or even bigger. These machines usually do not have counters and use the honor system to charge for the copies. Also, contrary to what you may think, the thinner the paper the better, as it will be harder to remove. We also recommend rolling and rubberbanding each poster individually for quicker deployment in the field. (see photo to right)



M

any of us have beautiful things to say but are continuously drowned out and stepped on. We need each other to speak the voice of struggle to the fullest.

Again, we are not experts. We are the agitated and the agitators, sharing our knowledge with you so we can begin to break free together, and begin to transfer the screams within our hearts to poetry upon the walls. We will continue to take back our streets, and we encourage you to do the same with yours. We will be watching over you, gaining inspiration from your poetry upon the walls, and kissing you ever so gently upon your head—finding hope within each other to stay afloat in this sea of hopelessness. Lest we forget, amidst the ever-increasing motorization, militarization, privatization, and sterilization of our spaces, the walls are alive!

The images in this pamphlet are from Palestine, Northern Ireland, Australia, Canada, England, Italy, and the States. We encourage you to photocopy this pamphlet, steal its text and images, share it with your friends, and cover your streets with love and rage.

People who follow authority are dangerous motherfuckers.
More crimes are committed in the name of obedience than
disobedience. It's always the people who do what they're told
who end up carrying out genocides and gas attacks.

So just to be on the safe side I've stopped doing what I'm told,
ever. That way you can always be sure.

-Banky

Completed in the spring of 2002, more than 4,000 copies of The Walls Are Alive were published and distributed by its creators, most of whom are now firestarter (press and distro). This publication was produced, using the original text and pamphlet as a model and source, by Crimethink Inc., who in turn have printed 30,000 of these, one of which you are reading right now.

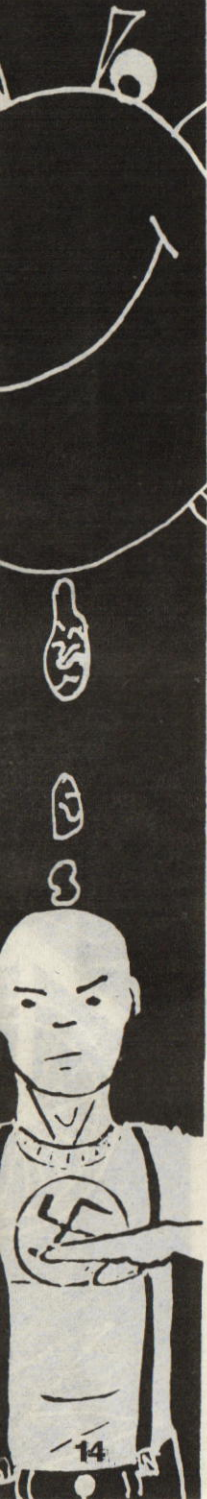
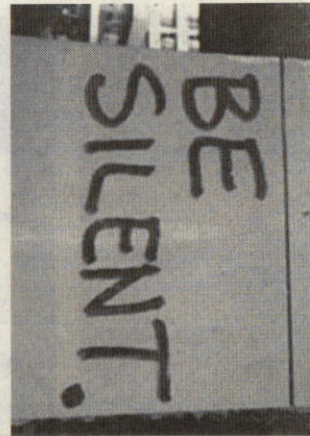
of traffic that means lots of people and lots of just about anything that could be thrown into the water. I've never been too keen on iodine tablets; I just never really used them when I was younger. There's a bunch of different water purifier/filters you can get, all of which seem to do the same thing: make the water free of anything that could get you sick. Sometimes if you're real high up, and you can see where the spring broke out of the mountain, or the trail keepers have placed a tube in the ground and there's water coming out of it, that water is more than likely really clean and safe to drink as is.

There's plenty of other stuff to be aware of when you're walking around. People are my main aggravation; they suck real bad sometimes. I'm more weary of them than animals. The best thing to do if you see a bear is stand still. Never run away from them because they'll chase you. I had an encounter with a coyote once; we were about 10 feet close; he was eating some apples, I was walking back to my tent; I just slowly walked away and he didn't eat me or anything. Pooping is real fun in the wild. You can either not use toilet paper and wash your butt in the stream if there's one nearby, or wipe and bury your toilet paper, or burn it in the fire. And never ever eat snow because your body doesn't really take ice very well; melt it first.

**"Everything I need to know I learned
DRINKING HAIRSPRAY
DOWN BY THE TRACKS"
EVASION COMMUNIQUE #2.25-A HOBO PRIMER**

The "travel" idea, as I remember it, was a defining case of "form following function". What else could I do? They'd kicked me out of every place in town. McDonalds for the "Meat is Murder" stickers. Safeway for looking guilty, cornering me on possibly the only day that year I hadn't stolen juice. Thrift Store for my bold sense of entitlement to their garbage. The supermarket where I read the paper each morning for crossing into that grey-area of misdemeanor theft, just this side of arrestable and that side of the register. And the little mall whose bathroom I groomed myself in each morning – yet to actually physically throw me out, but only because I locked the door. I always made it in while the tanning salon guy had his head turned, but there remained the debilitating effect of a raging battle over legal deed of ownership to that little space under the sink, between pipe and porcelain, where I stored my shaving cream and toothpaste. Whatever, I owned it. Day after day, I'd pull back soggy paper towels, pull my toiletries from the trash, and dream a little dream – of Midwest sunsets and a sad country song..... Until that point, the relationship with my town had been like one of those rap album covers, with the big-baller shotcaller looming 80 stories tall behind a skyline of the city, each elbow resting on a skyscraper, below his name spelled in diamonds, lookin' down over his dominion and noddin' with a grin, as if to say – "Whose your daddy?"; but knowing the answer.... Street by street, this hood-once-mine was becoming occupied territory. I returned six 8-foot pipes at Home Depot, cleared my throat, and sang the song of hoboes – "Coked-out trucker, it is for you my heart sings....."

Since then, I've hitchhiked roads both ten lanes and two, I've loved in Chicago and lost in Oberlin, been on boxcars and band tours. I've learned things, lessons forged in hunger and frostbite, those lonely nights that make the best stories. In Olympia, 6 years after my first ride, I sit a little bruised from the years to write on lessons learned in blood. Use this not to spare yourself the injuries, but so that you yourself may know the bliss of bleeding.....



Q: "SIR, WHY DID YOU SNEAK INTO THE DINING HALL?"
A: "IT'S WHERE THE FOOD IS."

UNIVERSITIES For my years of Student Union Building naps and top-of-the-library research, I feel someone owes me a degree in something. In the libraries and student lounges, having life's questions answered in a book, I look up to wonder the biggest question of all – why I'm the only bum doing this. Never have I tripped over another sleeping on the roof of the library. I'm sort of nervous about it, but would like to raise a sweeping 2-point proposal: 1) We, the vagrants all acknowledge that, in 2002, "shock value" is pretty much dead, put on something a little more practical and a little less punk, and 2) Go deep cover as "college students". Let these campuses be our country clubs. The University: where there's always an empty room to sleep in, a new book to read, an event with someone famous speaking to attend, a locker room to shower in and a dorm dining hall to crash. And if you buy as many records as I do, you'll have a blank tape for the Media Room stereo. Keep in on the down low, but UNC-CH has a whole-floor AYCE buffet, the most colorful known to bum or billionaire. There's soy milk in the walk-in freezer, and it's unlocked! **WHAT TO PACK** Lay everything on the floor you're certain could not be lived without and cut it in half. Replace every "multi tool" with a book and every tent with nothing at all. Steal \$130 and order a Vango Ultralite 700 sleeping bag (www.amg-outdoor.co.uk/vango). A cloaking device the size of your head. Settles at the bottom of a small "college kid" backpack, bringing all who cross my travelling path to ask – "That's all you carry?!" **HITCHHIKING** Clears your head. Raises "Getting there" from "half the fun" to all of it. Puts you in confined spaces with members of famous bands at rates disproportionate to their numbers in the general population. Unfocused notes: It's a good day when you're wise enough to stay just this side of the "No Hitchhiking" sign on on-ramps. Never hitchhike on the freeway. Who are these people hitchhiking on the freeway? Or while walking? With one hand on each shoulder I wish to shake free an answer.... Pretend like you're not dangerous and put on a nice shirt. Make eye contact. Smile. Give them room to pull over. Leave your tag on the sign post below mine. Handwritten signs are functional in the movies and almost nowhere else. The punk girl will stop about once every six years. Be nice and talk – it's the only reason they picked you up. Truckers are great for long rides and bad music, can be solicited at the "Enter" door of truck stops, and short of a ride, can be hit up to put out a call for a ride to others on their CBI Oh, and never spill the driver's pot! So there I was, in a passenger seat after the More Than Music Fest, rolling him a joint. Lightning strike me, rolling my first joint on a straight edge record. No mortal standing before the eyes of god will understand what happened, but after a slow-motion fumble there lay more drugs on the floor than the paper – or the Honeywell 7". There was an abrupt turn for the shoulder. "You can get out here...." **SLEEPING** My vagrancy career began with a point to make: that bushes and park benches were kind of unnecessary. In the intermediate years, I've learned the falsehood of these misconceptions and others. Like how I've never seen the inside of a food stamp office, or ever really been axed to death. Now, at night, after pushing the limits of "liberal tolerance" towards bums in arenas both private and public, I take a little walk.... What they call "living without dutiful purpose" can be exhausting.... Where: Rooftops (strip malls, donut shops, and so on; access by ladder, dumpster, etc.), storage closets (hotels, apartment buildings, universities, etc. – open with knife), university libraries overnight (hide well), movie theaters overnight (behind the screen), little used staircases (big hotels, university buildings, shopping malls – very top and under stairs at bottom. "Fire Exit Only" always a solid bet – it says "Alarm Will Sound", and it's probably lying). The sleepy traveler is like the skateboarder, always scrutinizing the landscape for the little features we exploit for our sport. "Places to stay" are overrated. Because you know, if I waited for a place to stay, I'd never leave home.... **SHOWERS** In seismic departure from my brethren, I clean myself often and feel quite good about it. Where: University locker rooms, hotel swimming pools, and when suburban-locked, 24-Hour Fitness gives a free day-pass to all "prospective members"! **FOOD** I don't know, there's food lying around everywhere. Just take it.



This zine and a vast variety of other incendiary and topical literature can be obtained from us for a song. The CrimethInc. Workers' Collective has offices in Olympia, Salem, Greensboro, Moab, Brookings, Bloomington, Yellow Springs, Amherst, Des Moines, Cuernavaca, Vitoria, Victoria, Sundbyberg, Bordeaux, Pittsburgh, Detroit, Kodiak, Mendoza, Gallup, Mexican Hat, Oventic, Providence, Atlanta, Gent, San Sebastian, Vieques and many others, but your best bet for now is to contact us at:

<http://www.crimethinc.com>

CrimethInc. Home Office
PO Box 1963
Olympia WA 98507-1963

A single copy of this combo diy/z/graffiti zine is available for free (donations appreciated).
Write for exact prices on bulk copies, it will be approximately 100 copies for \$25.

Wherever the master speaks, the slaves learn to speak in code. We speak to one another through scrawls on the devastated earth and through anonymous shouts down secret tunnels. We speak through masks and on walls that no one will see 'til morning.

Sometimes we can't afford to let you know what we've got in mind. But now, we're letting you in on a secret:

[whisper] This world of slaves and masters is going up in flames, soon. The conflagration is coming - like a wall of flames coming from the sky, from the hills, from underground, from all sides. We've seen the master's ever-changing faces, and we've seen slavery's new shapes and new names. But this time, it's all going to burn... and from the ashes a new world will be born. [end whisper]

That's it. That's the secret. We're letting you know because you're invited to do what you can to bring on the fire. We've already begun. We lit the fuses in our hearts...

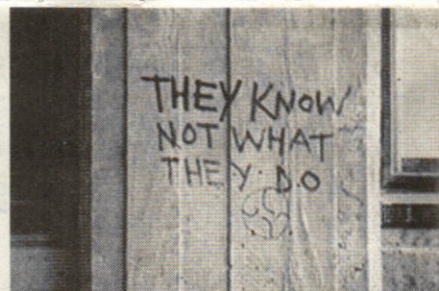
*We call ourselves **firestarters**...*

Our project is to push you over the imaginary lines and out of the (self-constructed and self-decorated) cages of this society. But only on one condition—you drag us with you.

The goal is to use literature and other printed material to disrupt just enough to create openings—moments—where the chains are revealed, possibilities realized, and the joy of action ensues. We are excited to share and collaborate on projects and totally bored by trying to buy and sell our work. We are looking to create networks with other individuals and distributors. We will publish new material on a regular basis. We are also actively looking for other literature/materials ready to spark imaginative ideas of all sorts to ignite everyday situations. Please contact us if you're interested in (con or dis)tributing.

firestarterpress@ziplip.com

firestarter





PART II

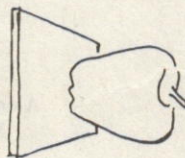
ADVANCED VAGRANCY - TRACT FROM THE INNER CIRCLE

TALK TO STRANGERS "More afraid of you than you are of them", spiders, editors, and locals. My social skills are whack, but traveling creates this rad "nothing to lose" climate, crucial for social ease and crime in unsustainable levels. A small town saturday night, a high school hangout and one man of mystery - the closest I'll ever come to celebrity. Strangers..... sometimes they let you sleep on their couch! Or like Seattle last weekend - their basement floor..... **BE STRAIGHT** If the experience isn't it's own "high", you're probably kind of boring, and stepping over you outside the 7-11 is getting kind of old..... **LEAVE WITH LITTLE OR NO \$\$\$** I read somewhere - "The less you spend, the more fun you have." **SCAM, STEAL** Paying for things on the road is kind of uncalled for. I look at theft like those answer raps of the 80's - like **UTFO** dissin' Roxanne, and Miss Shante returning with a scathing rebuttal - it's a response (theft) to an insult ("work or suffer"), done without looking them in the eye, but the point is made. And it only takes one well executed "hit" to retire on! Yo, pass the mic, and the soy milk! Two solid crimes - 1) Money: Receipt from trash outside retail store + corresponding item + left hand technique followed with a "return" of the item makes every receipt as good as cash.... 2) For the basics, the "left-hand technique" is unapproached in its success rate and finesse. One chooses a moderate amount of merchandise to be stolen, and an inexpensive ticket through the line, like, say, a bottle of water. The item(s) to be liberated are held casually at one's side, below the counter and outside the cashier's line of sight, while paying for the inexpensive item. Take your change and walk out. They are not looking for this. I feel that, in 2002, "concealment" is like a long roundabout method for a result more quickly achieved by just arresting yourself. Picture a man - identify known by none - who has practiced the left-hand technique twice daily for 7 years without arrest. You often question it, doubt the statistics, but then, you're often in court..... **EXPLORE** America's underground geography.... there are whole worlds out there. Someone should write a book about trespassing. I really cherish my time creeping behind Fire Exits and over barbed wire, up ladders and through college doors opened with a pocketknife. Had I not been sneaking - quite illegally - around the campus construction site, where would my life have taken me if not down that manhole, to a tunnel network four stories underground..... Just like the Goonies! **ALWAYS ASK** To this day, asking before taking pains me as deeply counterintuitive. But worker disenfranchisement is at an all time high, and so goes the free stuff. Pink hair, the little band pin, her being the singer for that really great band you say last month: things I've seen on the road leading to an illicit understanding and "no charge". The little people look out for each other. It was a punk girl and bold

object to be casted (apple). apply one layer of shellac before latex.



place apple on a smooth surface like newspaper.



apply first coat of latex to the base creating a skirt. apply remaining layers and cheese cloth.

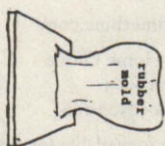


As a flexible mold material, thorough drying time between layers is essential to a strong mold. It is also necessary to allow 48 hours of drying time after the last layer is applied.

After the latex is complete, a plaster support mold must be built around the flexible mold to that no distortion occurs when a material is poured into the latex. This is described in detail through the illustrations and the how-to mix plaster guide. Good luck!

support mold in plaster:
(this is to insure that no distortion occurs when a material is poured into the rubber mold.)

1) all coats of latex have been applied. a thin coat of cooking spray is added to insure release from plaster.

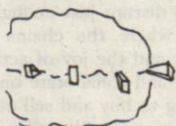


2) add plaster to the second half the same as the first.

3) object is divided in halves w/ a thin barrier of oil based clay called plaster. You can use it over and over because it never dries.



4) insert small pieces of wood into the mold, but not where the hole are (it is important that you use wood because it absorbs shock - no screw drivers) - tap gently - do not force - and it will pop open on it's own.

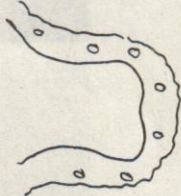


5) with prepared plaster, begin by splattering onto one half without getting any on the other half. build up the plaster 2" to 3".



6) now we are left with the plaster support mold, latex rubber mold and object inside. remove the object.

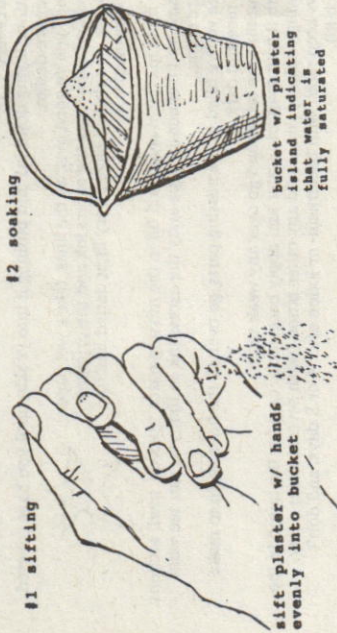
7) clay is removed and several cone shaped pieces, called "keys" are dug into the surface about 1/2" to 3/4" deep. this will lock the other half tightly to this one. spray the keys and plaster with cooking spray.



8) now we can prepare materials to be poured into the rubber mold with the support mold on the outside. tie a rope or put a bung cord around the support mold so it doesn't slip and make a big mess.

If you are casting a grenade, you can melt chocolate and give everyone chocolate grenades for valentines day! good luck.

so that the only plaster that is making it into the bucket has no moisture in it. Sift the plaster evenly into the water until small islands rise out of the surface of the water. This means the water is fully saturated.



#1 sifting

bucket w/ plaster island indicating that water is fully saturated

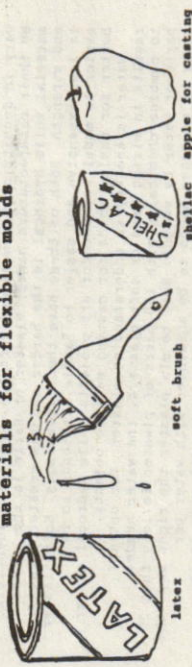
2) Soaking. The second step to mixing plaster is completely inactive. Here, we do nothing at all. We do not disturb the island until the dry parts of the islands have soaked up enough water to be visibly moist which takes around 2-3 minutes.

3) Stirring. The last step is physically moving the plaster and water combination which begins the chemical reaction. We put our hands and sometimes our whole arms into large batches of plaster. stir from the bottom to the top making a fist and opening it, grabbing at unmixed clumps of plaster. Stir constantly until the plaster is smooth and even and coats your hand without beading away. The plaster is ready to pour into your container like a mold or a plastic bag.

FLEXIBLE MOLDS

What is a mold? A mold is a container that is a negative space that another material can be poured into to make a positive multiple times.

materials for flexible molds



1.) Latex. An air curing latex rubber may either be water-based or amonia based. Some folks prefer amonia based because of its fast drying time. Latex is incredibly versatile as a mold making material because many kinds of materials can be poured safely with no problems including wax, plaster, polyester resin, and concrete. However, latex has its disadvantages such as its slow drying time and amount of coats needed for one mold (10-15).

2.) Choose an object to be casted. Coat the object with shellac for easy removal from the mold. latex is normally applied with a brush--a soft brush should be used for this task. The layers may be applied to the entire object ending at the bottom like a skirt which can be removed like a sock on a foot.

3.) The first coat is the most important because all surface details will be detected based on this. When it has dried (2-4 hours later, depending on room temperature) a second and a third are added with allowing time to dry in between. After the fourth coat is applied, 2 inch strips of cheese cloth should be added to the wet coat and allowed to dry. Three more coats of latex are added, each allowed to dry, one more coat of latex with the cheese cloth, and the final coat of latex. This brings the total to 13 coats of latex plus the three layers of strengthening cheese cloth.

request accruing me the best new hardcover I've read this month.....for 60 cents. "You look cool. I have a question....." JIGGLE DOORKNOBS. Finding an unlocked door is like a really good dumpster - forgoing the enjoyment of a great thing, I can only get depressed, thinking of how many more of the same I'm missing at that moment. I dwell on this quite a lot. So when I'm in the tunnels behind the mall, I'm checking. In university buildings at 1 am, I'm tugging. Failing this, the "credit card/knife to the door" trick from TV sitcoms really does work! By the grace of a 7-year statute of limitations, I recall the night I stood before the wide open glass door of Rite Aid at 1 am. Stores don't burglarize themselves, they need our help! A travel hobby that continues to the present time. I think of my recent post-breakup wandering delivering me to another unlocked door, where I found a dusty projector.... and several months of free rent!

"Freedom is the one god I worship"

Contact: Evasion c/o Crimethinc. Atlanta evasion@crimethinc.com
Evasion #3 Coarse and unnecessary 100-page epic out soon

A B O R T I O N

We decided to have two articles on herbal abortion because it is a complicated subject. We figure, the more information, the better. We encourage men and women to read and talk to friends as much as possible now, so that if an unwanted pregnancy does arise, you will know how to deal with it promptly. Also, I know that the articles repeat some of the same information, but I think both authors have a lot to offer. And as for the recipe-it is comforting to know that two independent sources are reporting the exact same thing. If you need help, email me (stef@crimethinc.com) and I can probably put you in touch with a woman who can help you through this.

herbalgynecology

ERYN

I stopped using conventional methods of birth control about four years ago. Condoms give me yeast infections and make sex really painful and birth controls pills suck because they fucked up my body real hard. At first I just used luck and lots of drugs living in a constant state of paranoia. So I decided to do some research to make sex a little less stressful of a situation. None of these methods are 100 percent foolproof and they only work if you have diligence, patience and a wicked rad person you trust a whole lot. It also means getting tested for STDs together before you start giving up condoms (because you never know). So here's what I know from personal experience.

Sperm: Sperm can live inside you (a woman) for five days before dying. So they need warm wetness for five days to survive. If they get exposed to air without warm wetness they die. They choke to death, poor little guys. Oh well...we want them to die!

Not getting pregnant: I have an extra-ordinarily consistent menstrual cycle so I chart as my method of birth control. Most women ovulate around Day 15. When you're ovulating your discharge gets thicker and stickier (I get really horny) and there are thermometers you can use to help you figure out when you're ovulating. I've never done that so I can't say much about it other than to say it exists and you can buy them cheap on the internet. A good website for all this kind of information is www.geocities.com/sister_zeus. I got a lot of good stuff there. I personally ovulate right on Day 15 and now I have gotten to the point where I can feel it happen. The first day you start your period is Day 1 so count ahead 15 days to get to get ovulation. Since sperm can live inside you for five days I try to stay away from unprotected sex starting at Day 10. Definitely by Day 13 I won't let him cum inside me and from Day 10-13 if I let him I like to use natural spermicide.

Spermicide: Fourteen drops of pure lemon juice, honey to taste and cornstarch to desired consistency. Rub it all over everything getting as much of it as possible around and in and on all the sex parts. It's messy but wicked fun. I guess the acidity in the lemon juice kills the sperm.

Day 13-17 I try not to have sex at all because those are the most fertile days of my cycle and I don't want babies. Your or your partner's cycle may not be exactly like mine so while you're still figuring out which days are baby days you want to give yourself plenty of room on both sides of ovulation just to be safe. Like I said, it's not foolproof and it's super important to know your cycle. From Day 18 to 33 when I start my period again I'm theoretically "safe" and sex is my favorite pastime. (Editor's Note: I personally don't feel like the method above is a safe form of birth control for many of the women who will be reading this guide. Most of us don't have set routines, we don't always eat right or enough, we may travel a lot, or be in close quarters with other women for lengthy periods of time, some may smoke pot or use other drugs—all these things can affect the regularity of one's menstrual cycle. I do believe that this could be somewhat reliable for those with cycles as timely as Eryn's, but for the rest of us, I don't think it's a safe idea. And I think it's tragic that not only is this world such a scary and terrible place that we have to be afraid to bring new life into it, but that almost every form of birth control totally sucks. But we do what we have to do.)

Sometimes, though, when you're first trying to learn your body, you mess up and get pregnant. This sucks for some people (people like me) who don't like doctors. I refuse to go to clinics or anything like that so when my period was late and I knew I was pregnant (because I'm never late) I decided to bring about menstruation herbally. I wouldn't suggest using these methods on a regular basis unless you're trying to fuck yourself up, but for emergency situations I feel like it's OK.

One method is to insert a sprig of parsley as far as possible into the vagina before going to bed and removing it in the morning. You want to do this for three or four days accompanied with parsley infusions.

Making Infusions: Two cups of boiling water per one ounce (large handful) of herbs—this time parsley. Add the plant material to the boiling water and remove it from the heat and cover it. Let it sit for 20 minutes, or "sleep" as they say. You don't want to boil it even when reheating it because it boils out the potency in your plants. It can be kept in the refrigerator for two to three days in tightly capped jars. Take two teaspoons of this four times a day.

You should read this 'zine called Hot Pants (Hot Pants/CP871 SUCC.C./Montreal, Quebec/H21 416/CANADA)—diy gynecology. It's got a lot of recipes and useful information if you can find it. I never used the method above so I can't say how it works.

After the first few moments of a risky sexual encounter, to avoid pregnancy you could insert a non-chewable Vitamin C tablet at 500 milligrams into your vagina. Use one to two tablets every 12 hours for three days. Since vitamin C is really acidic it tends to burn after awhile and I developed a wicked nasty yeast infection.

Curing yeast infections: Take plain natural yogurt that is unpasteurized and contains live lactic acid and insert into and around vagina. It takes some getting used to but it works and high doses of vitamin C after risky sexual encounters does really work.

If it is a few weeks later from the initial contact you may need an herbal inducer (also called an emmenagogue—anything used to stimulate menstruation). I took one that combined infusions and decoctions.

- 6) dip the tip and side of pin in the ink.
- 7) carefully lay some ink over about 1/4" of a line on yr drawing.
- 8) even more carefully, push the pin into yr skin where the ink is, make a dot about every 1/16".
- 9) continue laying down ink and pushing it into yr skin until you have covered the entire design.
- 10) once you've gone over all the lines, take a wet paper towel and wipe away the excess ink and the original drawing. You should have a very light dotted line to work from now.



- 11) lay some ink down again and fill in the missing parts, work on small sections at a time and frequently wipe away the excess ink so that you can see what you are doing.
- 12) once you've filled in the missing parts, go over all the lines again to make them nice and dark.
- 13) scrutinize the tattoo and go over any weak spots.
- 14) wash it with soap and water and apply bacetratin. care for the tattoo in the following weeks as you would any other tattoo (wash several times a day, always keep moist with bacetratin- or lotion after 4 or 5 days, and don't scratch it).

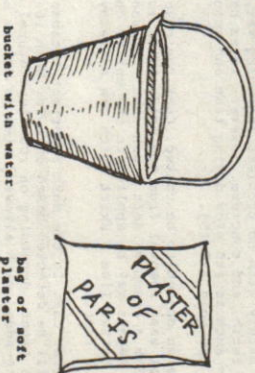
introduction to Plaster and simple flexible molds

KATE

WORKING WITH PLASTER

Plaster is manufactured from gypsum, a rock mineral found throughout the world. Water is added to the dehydrated material to begin a chemical reaction which hardens into a solid. There are two different types of plaster which vary in density or hardness and softness. These are identified by their manufacturers names: plaster of Paris is the softer material while Hydrocal is the harder and has greater durability and strength. Both of these have their advantages. Soft plaster is less expensive and easier to handle. It tends to be easier to model and use for art projects while Hydrocal is far better for making molds for casting multiple objects. Water is the key to understanding plaster. For optimal results in mixing hard or soft plaster, the water needed to combine chemically with 100 parts of plaster is less than 20 parts of water by weight. But, to mix plaster the right way, the mixer by no means needs to be acquainted with water per volume mixing except by what your own eyes tell you. It is important to know that a bucket of water will mix quite a bit of plaster. If you only need a small amount as to not waste your supplies. Mixing each batch of plaster involves 3 steps: sifting, soaking, and stirring.

materials for
mixing plaster:



bucket with water

bag of soft
plaster

- 1) Sifting. We begin with the amount of water used for one batch of plaster in our bucket or pan. We take handfuls of dry plaster and sift them with our fingers into the water. If a bag of plaster is particularly dry then sift through a kitchen sifter

terminologies which can be found in most texts, I've given a guide to getting you started so everything is not alien to you. If you need to look at the various styles of photography out there, something that becomes inspirational, check out the following:

Glen E. Friedman - for all music pieces.
Don McCullen - for pure emotive live shots, his time in the Vietnam War, the crisis in Bangladesh and then poverty striven areas of England will make you cry.
Ansel Adams - for amazing landscape prints.

Just see what you can create, and the world of black and white photography can be at your design. If you need to communicate with any problems you ensure or need to general queries, at e-mail me at fifteen_counts@yahoo.co.uk, or Gareth PO BOX 1251, Hunters Bar, Sheffield, S11 8XG, UK.

Safety Pin Tattoos

STEP




DIY home tattoos are fucken cool

they're free and you can do them by yrself, or share the bonding experience with a friend, this kind of tattoo is not for everyone- only for crazy motherfuckers, so think carefully before you do it, yr first one (or first few even) will be sloppy if you don't take yr precious time. you might want to practice on some drunk crusty who doesn't care (kidding, sort of) or on a pumpkin.

you will need:

- medium size safety pin (you can use any sort of sharp pin- i personally find these the easiest to hold)
- black india ink (art supply)
- a clean bottle cap or something similar to pour a bit of ink into
- lighter
- paper towels or tissues
- cup of water
- fine tipped pen
- razor
- a good light
- bacetratin or other stuff for tattoos (nothing with alcohol!)
- a design (designs need to be lines only- solid shapes are really difficult using this method)

- 1) wash and shave the area where the tattoo will be. wash yr hands.
- 2) draw the design on with the pen and make sure it is how you want it.
- 3) bend safety pin to create a 90 degree angle like so: 
- 4) hold the end of the safety pin in an open flame until it turns orange for a few seconds, this will sterilize it. let the pin cool down and don't set it on anything dirty.
- 5) pour some ink into the cap.

Decoctions: A decoction is to roots and barks what an infusion is to herbs. You will be able to tell the difference between roots, bark and herbs just by appearance. To make a decoction take one ounce (medium handful) of dried roots and bark, two cups of cold water which you mix with roots and bark, cover and simmer slowly for 20 minutes. DO NOT BOIL! Then strain. Just like infusions, this can be refrigerated for two to three days but remember do not boil it even to reheat it.

Herbal Inducer: For the recipe I used you need the following materials, which you can procure at most natural foods stores (it is important to get the actual herbs and not pills or liquids). Motherwort, mugwort, goldenseal root capsules (you can make capsules yourself for much cheaper by putting the goldenseal root into empty capsules), blue cohosh root (I used black cohosh and it still worked), fresh ginger root. Pennyroyal can be substituted for mugwort, which can be tricky to find.

Step One: Infuse 1/2 ounce (14 grams, medium handful) of motherwort and 1/2 ounce of mugwort/pennyroyal in two to three cups of boiling water. Simmer covered on low heat for 20 minutes and strain.

Step Two: make decoction of one ounce (28 grams) of blue cohosh root in two cups of water. Simmer on low heat for 20 minutes and strain.

Step Three: Mix the infusion and decoction together. Drink it hot- drink 1/4 cup four to five times a day or drink a total of 1 1/2 cups daily taking small doses every hour.

Step Four: Take a goldenseal root capsule three times a day and chew on fresh ginger and/or drink as many ginger infusions as possible. I just drank fresh ginger "tea".

You want to stop taking this recipe after about five days when you start bleeding. I took it for eight days. It smells wicked bad and you smell like it when you sweat, but it worked for me. When I started bleeding it was real heavy and real dark and I had god-awful cramps. I also took hot baths because it's supposed to increase effectiveness. It actually made me a little dizzy and I totally lost my appetite. Maybe I was just really nervous, but I didn't really eat and I think all the ginger tea made me feel a little high. I let it sit out on the kitchen table in a Mason jar until it got real thick at the bottom and then I just chugged it down because it was disgusting.

I only used this once. It seemed better than going to some clinic where I might get shot or shown on the evening news. That's mostly what I like about it -no one has to know and it is relatively easy considering the enormity of the situation. I think if I had to do it over I'd do it again. I don't want kids, especially not now.

How to Abort Your Own Fetus: D.I.Y. Herbal Abortion

EMILY

All of the stories I've listened to concerning the personal experience of clinical abortions have consisted of dread, anxiety, pain and loss of privacy. I've seen so many friends and loved ones "go under the vacuum" that it blows my mind to know that nearly half of all conceptions spontaneously abort themselves for a variety of reasons. The saddest thing is that women turn to clinical abortions because they have severely limited options. The idea of women being able to abort their own fetuses is an empowering one! It means that as women and gals we can provide ourselves with the care we desperately need in an environment that is accepting, safe, peaceful and organic. We can care for ourselves; we do not need to rely on the medical establishment for our reproductive freedoms. I have experienced first hand the success of herbal abortions using emmenagogues (herbs that encourage menstrual flow by promoting uterine contractions). Herbal abortion is an option for you!!! Here's a run down of important and helpful info and a recipe to use as a secret weapon.

Herbal abortion is an extremely viable option but only when added to an already naturalistic view of the female body and reproductive system. You see, when a woman is ovulating (usually 7-14 days after your period), she's primed and ready for pregnancy. In fact, during ovulation our immune systems are almost always lower than in the rest of our cycle. This means that our bodies can't recognize sperm - that sticky wet stuff - as a foreign and conspiring agent. So our bodies just allow the baby-causing army in as if it were no big deal. If you allow these squirmy intruders on your sexy and fertile soil they will set up shop and if they have it their way, you will be pregnant.

So your soil has been invaded while your immune commanders were at lunch and now your fucking pregnant. Okay, what really sucks is that those little over-the-counter tests that we all love to steal are not going to give you reliable results until you've already missed your period. Herbal abortions are most effective when taken around the time that you would be receiving your next gift of flow. So if you wait for the test to confirm your suspicions you will have less time to act. So ladies be smart and keep tabs on that sexy and beautiful body. If you are pregnant your tits and belly will be swollen and warm, you'll pee a lot, you may puke, you'll probably be dizzy, and you will have bouts of fatigue that will pair themselves with spells of intense focus that border on euphoria. This euphoria can be attributed to a tell-tale sign of pregnancy...the "glow." Women glow when they are pregnant, I shit you not. So your pregnant and it is within the first eight weeks of your pregnancy, your fetus and its fate are yours, herbal abortion can personalize your experience.

Okay here's what you do. Call your local abortion provider and set up an appointment, you can always cancel it silly!! Cancel! Cancel! Cancel! Now.

Breathe and find yourself someone that you love and trust who can provide support and strength through this herbal extravaganza. NOTE: this person may or may not be the father of your fetus. Remember hot stuff, for this herbal remedy to work you have to be at the end of your cycle because you cannot abort an egg before it has attached itself to your uterine wall. Wow, getting lots of Vitamin C and taking wild carrot seeds can help prevent the sperm invaders from attaching to your sacred wall! Preventative Measures! Counter Attack! So here's the recipe that has saved my ass from the waiting room and vacuum. Remember, herbs are not toxic, but if they can defeat your invaders and kill your fetus they are powerful things and not to be fucked with by the un-educated. Talk to your local herbalist and the health food store or get yourself a kick-ass field guide to herb harvesting and like I said earlier, have a back up plan!

Secret Weapon Recipe

Get your glowing hands on these herbs: Motherwort, pennyroyal, goldenseal root capsules, blue cohosh root and fresh ginger root. Get access to a kitchen.

- 1.) Infuse ½ ounce (a medium handful) of motherwort and ½ ounce of pennyroyal in 2 or 3 cups of boiling water; steep the mixture by covering it on low heat for 20 minutes, now strain the mixture.
- 2.) Simmer 1 ounce of blue cohosh root in 2 cups of cold water for 20 minutes (covered) then strain.
- 3.) Mix steps 1 and 2 together!

Drink piping hot, just like that pregnant body of yours. Drink ¼ cup of secret weapon 4 or 5 times per day, or drink one and a half cups a day, drinking a little every hour.

Take 2 goldenseal root capsules 3 times a day - chew fresh ginger and make some ginger tea and drink it all the time.

Do not take this recipe for more than a week. If your enemy is not defeated, don't cancel that appointment. I started bleeding within 36 hours of my first assault on the sperm warriors.

This mixture tastes like death, drink with honey, breathe! grab a friends hand, and when you start bleeding dance! Good luck hot stuff.

days where the sun is bright, the sky blue and just the right amount of cloud. You can turn the filter to emphasize the depth of contours the clouds have, and contrast stronger between the sky and the cloud. A red filter for example is often used to bring out the blue sky and cloud effects for b/w film. It can also be used in portraiture to make skin tones smooth and white; backgrounds will darken giving prominence to the subject. There are a variety of red filters all slightly different tones for desired effects. For example you can use an orange filter to reduce the visible haze on a distant landscape subject.

Lens:

For the last year I have been using a 16mm wide angle lens which gives a massive and wide viewing range. It's good to gain a degree of empiricism with a 35mm lens, as it's a recognized standard to developing your art.

I've just tried to give a brief insight into the beginnings of photography. It's a dense subject full of masses of variations of taking a subject. But hopefully these guidelines will lead you to a desired direction.

The Darkroom

OK, this is where the subject can change vastly, in the darkroom you can develop the film into negatives, and then create images through enlarging the subsequently developed negative. I'll just give a brief inlay into the procedures of black and white film developing and enlarging of negatives into prints.

Developing Film

All film is sensitive to light, so the procedure for extracting the film from its cassette has to be done IN COMPLETE DARKNESS. You'll need equipment to develop a film. Where can this be found? Well, most community art spaces will have a darkroom, as do most colleges and universities. If there isn't one that's accessible, if you and your friends want to get something together research through various books and magazines to see what's the best deals you can get hold of as sharing the cost of equipment will prove invaluable. When learning to develop film to load it in the real etc, use some old film that you don't mind misusing, as the skills involved to load film in the darkness can't be got first time, it'll take perseverance.

All techniques to enlarging your developed films can be found in the books of the authors I have previously mentioned. One of the beauties of enlarging your own negatives is that you can find endless energy to creating the desirable image of your choice. You can make certain areas of the print darker or lighter, you can enlarge a certain section of the print, you can increase and decrease the contrast, tone the print whilst it develops it, such as sepia and blue tones. You can experiment with different chemicals, different ways of using the enlarger... It's all down to making use of all the variations that the darkroom can offer and you making the best of them.

I've missed all the technical information because I didn't want to bamboozle you with unfamiliar

A Pocket Guide to Black & White Photography

Camera:-

Gareth

For the last 10 years I've used a SLR (Single Lens Reflex) camera, the benefits over Fixed Focus style camera's is that you can change the Film Speed, Shutter Speed, the type of lens used and the size of the aperture. This variety of uses that becomes available widens the whole nature of photography. You can pick SLR type camera's second hand and are often abundant as they have become fashion items to most families, and subsequently change them when different models are designed and produced. When choosing/stealing one, look out for the following positive attributes:

Variable shutter speed, wide range of film speed settings, (say 16 - 3200, but we'll talk about that later), auto setting, manual focus, a good lens, start with an average zoom lens which gives 28 mm - 70 mm variations and a hotshot for the flash gun.

One of the better ways of seeking photography is to get accustomed to taking pictures, yeah, I know it sounds obvious, but experimenting with using a camera is the best way, and remember you won't get amazing at the start. (Which is always the argument of ? in the eye of the beholder). If you become unsure of the technicalities involved with styles of camera and the various terminologies go to your local library, and look for the following artists and descriptive photographers as: Michael Langford and John Hedgecoe, both write in a fully accessible language to the methods of taking pictures.

Film:

For the last year I've been using a film called "Ilford Professional 3200". It's a black and white film (it maybe Euro specific, try Kodak's version). 3200 is the fastest film that I use, the benefits speak for themselves once you've become accustomed to it, but basically, it's an ideal film for dark and low light situation such as a gig, or other night time photography. You can use it for landscape photography, because of the qualities of the natural world that the film pulls forward. But, but, don't just go on what I say, you can try loads of different films, all do a variety things, such as the slower the film the greater the sharpness of the film, or the faster the film the grainier the film. Just see what you can get your hands on, load it in, and see what the outcome prevails. One tip that I'll share, is that, if you get a 400 speed film, you can effectively "push" it, to 3200, or 1600, or 800 speed, the quality isn't the same as a purely 3200 speed film, but similar effects can be found.

Flash:

A flash is a necessity in low light situations, you can get away without it, but it takes many efforts, and patience to make mistakes. One of the problems of flash, is that it can cause a "flattening" of the image. One way to combat this problem is to fasten some tissue paper over the lens, or to create some device out of a shiny surface to reflect the flash upwards to the ceiling of the room you maybe in. My suggestion is to read up on the different flash guns available.

Filters:

These are amazing devices, they come in 100's of different styles, a polarizing filter is amazing for

BUILDING / FIXING

Sewing

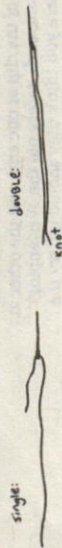
STEP

every revolutionary-anarchist-punk-workfree-squatter-trainhopper-motherfucker should know how to sew. contrary to popular belief, sewing is not just for housewives and fashion punks, being able to make things with my own hands, usually out of found materials, and being able to fix belongings that i already have instead of acquiring new ones makes me feel more in touch with my surroundings and more in control of my life. so here's a few tips and some fun projects you can do:

getting started

-choose a needle, if yr sewing something delicate, use a thin needle, if yr sewing through canvas or leather, use a thick needle.

-thread the needle. I find that these two options are the best:



(when you sew, make knots after yr first and last stitches so yr seams don't come apart)

some stitches

(i don't know any of the real names for these so i just made up my own- i'll refer to these later in the article.)

1) "easy stitch": this one's real simple, it's most useful for edges that have been folded over or in situations where there's not room for a different stitch. i think the diagram is pretty self explanatory.

2) "punk stitch": this is the most practical stitch in my experience, it's really strong and really quick, pinch the edge of one piece of fabric to the folded edge of another like this: push the needle through the two pieces on the side facing you about 1/8" or 1/4" from the fold and pull it through the other side, next, bring the needle over the fold and repeat.

3) "no-fray stitch": this stitch is good for material that is likely to fray or for inside seams on clothes and stuff, this one is like the "punk stitch" with an extra step, hold the material the aforementioned way, push the needle through the material about 1/8" to 1/4" from the fold and pull it through the other side, pull the thread through leaving a small loop, bring the needle through the loop from the back (if you go through the front, it will knot), pull the thread tight and repeat all the steps.

some tips

-dental floss is great to sew with, it's much stronger than thread and you can melt the ends when yr done so they won't come untied, it is much more expensive than thread but as easy to steal, make sure you get the waxed kind- very important! if yr using floss to sew clothes with, make sure you pull the ends through to the outside before melting them, or the melted ends will irritate yr skin.

-fishing line is useful for repairing high-stress areas like rips in sneakers or backpacks.

-pliers are a great help for sewing through leather, canvas or other thick materials, use the pliers to push the needle through and then to pull it out the other side.

-if you fold in the edges of patches about 1/4" before sewing, it will prevent them from fraying.

-also, you can get fray-stopping glue to put around the edges of patches, or normal glue will work too, if it's not going to be washed.
-if you have a habit of sewing things on crooked, you can safety pin the pieces together before sewing.
-I find that, because I am right-handed, it is easiest to sew from the right to the left so I can use my left hand to hold the fabric together in front of the stitch and my right hand to sew.

SOME PROJECTS

ghetto fabulous belt

- 1) go to one of many grocery stores that have those little child belts on their carts and cut off 3 or 4 sets of them, depending on how large yr waist is. make the cut as far back as you can, since you will need the straps as much as the clips.
- 2) leave one set of clips attached to the straps and remove the strap material from the other pieces. (you can either make yr belt "one size fits you" or you can make it adjustable by leaving the extra little plastic piece on there).
- 3) line the pieces up, overlapping by about 1 1/2" at every intersection. you should have one half of the clip at one end, and the other at the opposite end. safety pin the overlapping parts where you think they should go. try the belt on and adjust the pins until you have a perfect fit.
- 4) sew the joints together like this:
If you go over the stitches twice and with dental floss, you can be assured that yr belt will last for a long time.
yay, yr done! pretty easy, eh? if you plan on strapping anything heavy to the belt, such as a multitool or a flashlight, you might want to sew a piece of leather or other super-sturdy material where the object will hang. this will prevent the belt from bunching under the weight. also, you can put studs/spikes on the belt to make a cheap and vegan punk rock accessory.

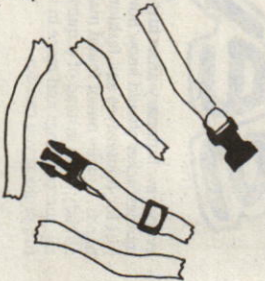
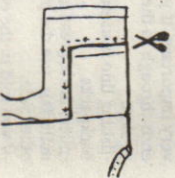
modifying a tee-shirt

if you have a tee-shirt that is too big for you, you can do a bit of cutting and sewing to make it fit perfectly.

- 1) find a shirt that fits you perfectly. this will be a guide to work from.
- 2) find a table and lay the fitting shirt on top of the large shirt making sure they are both perfectly flat. use the necks and shoulders of the shirts to line them up and make sure everything is centered. fold the sleeves of the top (fitting) shirt in over it's torso.
- 3) cut the excess off of the sides of the large shirt about 1/4" from where the fitting shirt lies (including the sleeves), cut the excess off of the bottom of the shirt about 1" from where the fitting shirt lies.
- 4) sew up the sides of the shirt leaving an estimated amount of space for the sleeves. use the "punk stitch" if you turn the shirt inside out when you sew, the stitches won't show when you wear it. however, if you have a matching color thread, or you just don't care, the shirt will be far more durable if you stitch twice- on the inside and the outside.
- 5) then the bottom part by folding the material on the bottom of the shirt inside by about 1/2". sew the pieces together where they meet using the "easy stitch". take care not to pull the thread too tight or it will cause the fabric to bunch.

- 6) lay the sleeves of the fitting shirt over the sleeves of the large shirt like this:

once again, cut around the fitting shirt leaving about 1/4". lift up the fitting sleeve and cut the large sleeve in approximately the same place where the sleeve and torso of the fitting shirt meet (essentially, trimming the extra length off of the sleeve).



FORE-ARM GUARDS

FRANK R. BATONS

Sick of getting wailed over the head with police batons while engaging in your favorite pastime? These fore-arm guards may just help you out....

They're pretty simple to make, materials are cheap (or free if stolen or dimissed), they go through metal detectors, and depending on how you put them together they can be extremely low profile.

What you need:

Fabric: Whatever color/type is your favorite, but you should be able to sew through it easily, and it should be able to take a beating without disintegrating. You'll need a yard or two of a normal bolt of fabric.

Sewing supplies (needle, thread, pins, scissors, tape measure)

2 yards of nylon or cotton strap material (1" wide)

4 strap fasteners (like on the straps on backpacks)-they usually come in packs of two 3" diameter PVC pipe--this can be picked up at your local hardware store--they may think you're making a potato cannon, but they should let you pick some up. You'll need somewhere between two and three feet

A cross cut saw (normal wood saw) without massive teeth--this is for cutting the PVC Sandpaper (fairly fine grit) or a sharp utility knife

Foam: Open cell foam can be bought at fabric/craft stores. 1/2" foam is enough to cut the pain of a hard crack across the arm to nearly nothing. For people with smaller arms, however, this can be rather cumbersome and high-profile--1/4" might be better in that case. Even with no foam, the guards will still prevent broken arms and severe bruises, but foam makes the whole experience far more comfortable.

First thing to do is saw the PVC into the correct length. Measure from your elbow to your wrist and subtract two inches. This is the length for your two pieces. The cutting is best done outside, as the smell created isn't real great. After sawing your PVC into two pieces, each pipe piece needs to be split into six pieces (like splitting wood--you don't end up with six cylinders, you end up with six strips). The easiest way to split it in six is to saw across the entire piece (so as to make two cuts) at evenly spaced intervals. It doesn't matter too much if they aren't all exactly the same width, mine sure as hell weren't. Also, six is just the number I used.... I wouldn't recommend any less, but more might be okay. This is a fairly physically intense process...so take your time and wear work gloves... Keep the two sets of pieces separate, as mixing the 12 pieces might give you some weird looking (though probably still useful) guards. After sawing, the pieces will be pretty rough so sand them down or smooth the edges with the utility knife. They don't have to be real smooth, but remove the sharp edges.

Next comes the fabric. The first piece you'll need to cut is as such: The width should be the length from elbow to wrist plus four inches. The length should be the circumference (distance around) your arm at the fattest part near the elbow, plus 6-10 inches. As these vary widely for different-shaped people, some will find that you won't use all the PVC, while others might need to cut some extra strips to get all the way around the arm.... The second piece of fabric you need is the same width as the PVC is long and the same length as the first piece of fabric. The rest of the directions will assume that the pieces are longer than they are wide, so if that isn't the case, then switch it around in your head.

Then the sides of both pieces (fold the edge over and sew it down so that the fabric doesn't unravel) then lay the second piece on top to the first, centered with regards to width, and sew them together along one of the shorter edges. This is how the top.

Slide a piece of PVC between the two pieces of fabric and against the top seam. Pin the fabric layers together to create a sort of sleeve for the PVC slot. Make it as tight as you can, then sew a seam along the pins to make the sleeve permanent. Repeat this with each piece of PVC until you either run out of fabric or run out of PVC. You should now be able to wrap the guard around your arm for a fairly close fit.

Next wrap the sides of piece 1 (as in top, sides, and bottom) around the end of the semi-exposed PVC. Sew these down to piece #2 to keep the PVC from sliding out of the sleeves. Sew the straps on as you like, but make sure that you can pull them tight (as in make sure that the buckle and the beginning of the strap don't hit other when you cinch it).

Cut a piece of foam that will entirely wrap around your forearm, and you have the option of sewing it to the guard or just leaving it free (I just left mine free. Less hassle that way and when it counts the foam should be cinched tight to your arm and not going anywhere).

These took me about two hours per guard, sewing everything by hand.

— Platk! zeminiski / Potato pancakes —

- 3 medium potatoes
- 2 egg whites or 1/4 cup egg substitute (beaten well)
- 1 onion, chopped fine
- 3 tablespoons flour
- 1/4 teaspoon black pepper
- oil

Peel and shred the potatoes. Put the egg (substitute) in a large bowl, together with the onion, flour and pepper. Add the shredded potatoes and mix everything very well. Take a skillet and add some oil, put it on medium heat. Scoop a spoonful of the mixture on the skillet and shape it into a patty - cook until crisp and brown on both sides.

I personally put some salt, cayenne pepper and soy sauce in the mixture, to give it extra flavour.

This dish originates from Poland.

Eat well, and remember to not let the cook do the dishes!

HOW TO MAKE WHEAT-FLOUR EGG NOODLES FROM SCRATCH

JENINE

1 1/2 tbspn salt, 1 egg yolk or substitute, 4 1/2 cups plus 1 tbspn all purpose flour plus more for dusting

- 1) In a bowl, dissolve the salt in 1 cup cold water by stirring it with a fork. Add the egg (substitute) and beat the mixture until everything is well blended.
- 2) Sift the flour onto a work surface or into a large bowl and make a well in the center with your fingertips. Pour in the water and egg mixture, a little at a time. As you pour, mix the flour and the liquid slowly with the other hand to make a dough (you may not need all of the egg mix).
- 3) Knead the dough vigorously with both hands until it is smooth and firm. Use the heel of one hand to push the dough firmly across the work surface, then roll it up and work with both hands to get rid of all of the creases and air bubbles. This kneading should take about 8 minutes.
- 4) Put the dough into a bowl and cover it with a damp dishtowel. Leave it in a cool place (not in a refrigerator) for 2 to 3 hours.
- 5) On a floured work surface, roll out one quarter of the dough to make a thin, rectangular-ish sheet. This rolling will take some time- the dough should be very elastic.
- 6) Once the dough has been rolled out thinly and evenly, leave it for half a minute or so to dry a little, then sprinkle a little flour over the surface. Fold the sheet to make three equal layers. Then, perpendicular to the folds, cut the dough into strips (you can use a ruler as a guide for cutting straight strips). The width may vary from narrow to 1/2" or even 1" wide. Repeat this process until all the dough has been rolled, folded, and cut.
- 7) Spread out the noodles on a large tray and leave them to dry for 5 to 10 minutes then they're ready to be cooked. Fresh noodles should be cooked and eaten as soon as possible, but cooked noodles will keep in a covered bowl in a refrigerator for at least a week.

- 7) sew the edges of the sleeves together to make a tube.
- 8) line the sleeves up by laying the torso and the sleeves flat on the table and making sure that the seams you just made on the sleeve lie exactly opposite of the seam that is on the shoulder of the torso. reconnect the sleeves with safety pins taking care not to pin the front to the back.
- 9) use the "punk stitch" to attach the sleeves to the torso using extra stitching in high-stress areas such as the armpits. also, sew up any open parts that are left from possibly over-estimating the space that the sleeves would take up.
- 10) rock out yr nice fitting shirt.

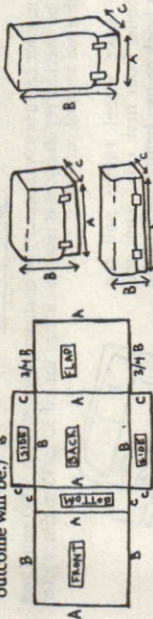
shoulder bag

this one is a bit more advanced, but actually a lot easier than one might think.

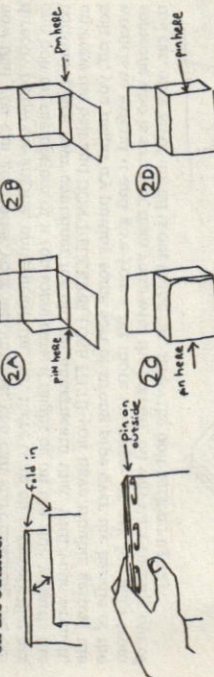
you will need:

- a large piece (or several smaller pieces) of canvas or other durable material (perhaps a mailbag or heavy army pants or jeans, etc.)
- some sort of long strap (an old belt, or connect two backpack straps- be creative, dig through the trash and you'll surely find something)
- clips, buttons or velcro (those aforementioned grocery cart clips are great)
- safety pins
- medium to thick needle
- waxed dental floss to sew with
- scissors
- pen

1) (if yr working with smaller pieces, you will have to figure out how to connect them during this first step.) draw and cut out a pattern like one of the ones below. A= length. B= height. C= width. measurements A, B, and C will be determined by the size of bag you desire. (if yr having trouble figuring out the measurements, you can cut it out of paper first and fold it to see what the outcome will be.)



2) safety pin the bag together like in the diagram below. to connect the pieces, fold about 1/4" of each piece to the inside and pinch the two folds together. pin on the outside.



3) make sure that all the edges and corners are lined up perfectly. it is much easier to adjust the pins now than it will be to re-sew later.

4) use the "punk stitch" to stitch the seams together with dental floss. melt the ends of the floss when yr done with each strand. you might need pliers for some of the sewing if the material is thick.

5) (this step is not necessary, but aesthetically pleasing.) use the "punk stitch" to sew over the edges that were already attached. this will help the bag keep it's shape.

6) fold in the edges on the top part about 1/4" and use the "punk stitch" to make a seam. do the same on the edges of the flap. you can round the corners if you wish.

7) turn the bag inside-out and use the "no-fray stitch" to strengthen the inside seams.

8) find a way to attach yr clips, buttons or velcro. stuff the bag with some random stuff so that you can determine where the flap should attach to close

when the bag is in use, there's a million different ways you can do this step so yr on yr own.
9) add an extra piece of fabric on each of the sides where the shoulder strap will be attached.



10) find the length you need for the strap by pinning it to the bag and trying it on.

11) sew the straps on like this:
go around at least twice, if not 3 or 4 times, since this seem will be taking all of the weight.



12) specialize yr bag by adding pockets that fit yr needs. you can cut the pockets off of cargo pants or other things, or you can make yr own.

Dix Oil Change

DEATHSNAKE

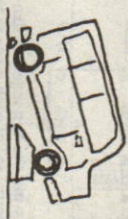
you will need:

- 1 wrench (adjustable or an exact size- check the car manual and it might say the size) unless you have a socket set, the size of the wrench/socket will vary from car to car, but you'll only need to loosen one bolt
- one or two gallon jugs or buckets (to drain old oil into)
- a new oil filter (specific to the make an model of your automobile- ask someone for help at the auto parts store, or look in the big book that they should have near the filters)
- 4-5 quarts of oil, depending on the vehicle (most take 4). make sure it is the correct formula oil for your automobile.
- wheel ramps or a high curb



the oil in your car/truck/van should be changed every 3000 to 5000 miles and should be checked regularly. It is okay to change the oil 30 to 45 minutes after the engine has stopped running.

if you have wheel ramps pull the automobile, front first, onto them and place a brick or two behind each of the back tires. if you do not have wheel ramps, pull up onto a high curb.



now that you can get under your automobile, you can start draining the oil. directly below the engine, underneath the car, there is an oil reservoir that has one bolt on the bottom of it (on some cars, it might be on the side towards the bottom). place your container for old oil underneath that. with your wrench, unscrew the bolt and DON'T FUCKING LOSE IT! (if you have trouble getting the bolt off, you might try putting some sort of strong pipe over the handle of the wrench to extend it and give you a bit more leverage- or ask for help from someone who is stronger than you.) with the bolt off, oil will start rushing out of the car. once all of the oil is out of the car, screw the bolt back on tightly.



from underneath the car you might be able to see the oil filter. it will be white and close to directly above the oil reservoir. in some automobiles it is easier to get to the filter from the hood, others from underneath. the oil filter should be able to be unscrewed by hand. if not, there is a special oil filter wrench you can get (again, there are different sizes for different filters) or you can try tightening a leather belt around it to give you some more leverage while turning. (editors note: we had to change the oil in our tour van and the filter would not come off, rob ended up sticking a screwdriver in through one side and out through the other and was able to turn it like that.) it's tough to unscrew the filter when it is warm, so let it cool down if that is the case. when the oil filter is off, you are ready to put the new one on. before doing so, take a dab of oil (on fingers) and rub it on the black, rubber, o-shaped ring on the new filter. screw the filter on and tighten it.

Let's go to Dix (Cook it Yourself!!!)

- Nutritional arson by Merinus van der Lubbe -

Hello! To start off I'm gonna make a couple generalizations about us punks:

1. We are a hungry bunch who like to eat.
2. We like to make dishes that are healthy, but aren't too complicated and don't take too much time to prepare.
3. Through dumpster diving we often end up with a certain kind of ingredients (potatoes, tomatoes, carrots, onions, peppers and other perishable greens).
4. When we buy ingredients we don't like to spend much money.
5. We often cook for a larger group of people.
6. The end result is not always that great...

In hope to change point 6 and to inspire some revolt in the kitchen, I'm gonna offer you some cooking recipes. I tried to keep in mind the above listed stuff.

— Spanish Rice —

- | | |
|--------------------------|----------------------------|
| 1/2 Lb. rice | 2 peppers, in small pieces |
| 2 tablespoons oil | 1 bay-leaf |
| 1 onion, in small pieces | 1/2 teaspoon curry powder |
| 3 tomatoes, in slices | |
- Heat a skillet and add the oil. Wash the rice and let the grains simmer in the oil until they're almost dry. Add the onion, tomatoes, peppers, some salt and the bay leaf stir everything well and let it simmer for 5 minutes. Now add 2 cups of warm water and the curry powder, again stir well. Cover the skillet with a lid and let the dish simmer on very low heat. Wait until the rice is tender and most of the water is absorbed, this usually takes at least a half an hour. Add some more salt in the end if you think it needs more, and if you like spicy food you can add more curry powder than indicated.

This will feed 3 people, simply multiply the proportions if you cook for more. Take notice of the space in your skillet when you multiply, you might need to use 2 or more skillets.

As you might have guessed this dish originates from Spain.

— Lentil Soup —

- | | |
|---------------------------------|----------------------------|
| 1 Lb. lentils (whatever colour) | 1 bay-leaf |
| 1 Lb. tomato puree/sauce | the peel of half an orange |
| 4 whole cloves of garlic | olive oil |
| 1 teaspoon oregano | 3 bouillon cubes |

optional:
a couple carrots, chopped
some green beans, chopped
an onion, chopped
a couple potatoes, diced

Bring 2 quarts of water to a boil in a big pot, and add the lentils. Let the lentils cook until they are a bit tender - during this you add the bouillon cubes, the bay-leaf and oregano, the orange peel (in pieces as big as you can) and the garlic cloves. So the lentils have become a bit tender, now add the tomato sauce/puree and a few dashes of olive oil - stir well. After a while add the green beans/carrots/onion/potatoes if you use them. Again stir well and let it simmer, just let the soup take it's time to cook - don't be afraid to taste every now and then whether it needs to cook longer, or whether it needs more of anything. You can experiment with this soup if you wish: add different greens, use more or different spices, use more or less water.

Take out the bay-leaf and the orange peel before you serve the dish.

This will serve 5 to 6 people, multiply the proportions if you need to feed more. This recipe especially is relatively easy to prepare for a large group of people.

This dish originates from Greece.

Priority Mail is a sometimes efficient and always quick way to get things there. The base rate is \$3.50 and the Flat-Rate Envelope (more about this in a second) is at the two-pound rate of \$3.95, with \$1.25 for each extra pound up to 5, after that geographical proximity enters the equation, and that is just too complex to list here, but suffice to say, the shorter the distance it's going, the cheaper it is.

The flat rate envelope here is the real hidden secret—it is almost identical to the normal priority mail envelope, app. 9"x12" red, white and blue, with "Priority Mail" and the USPS eagle all over it, but also look for the words "Flat Rate Envelope / 2 lb. postage rate regardless of weight." You can stuff as much weight into this envelope as possible and it will always cost only \$3.95 as long as you can get it to close properly. It is not uncommon for me to get about 5 pounds of books and literature in one of these guys, costing me only \$3.95 instead of the \$7.70 it would cost without the magic words "Flat Rate Envelope" printed on it—this is a major victory in the war against the man: abusing his own policy, meant to swindle consumers, to swindle him instead—through the usual absurd punk ingenuity, ha! Stuff these fucking envelopes to the gills and laugh all the way to the post office!

In general Priority Mail actually does get there in 2-3 days and in my experience far fewer of these packages are lost than any other kind. Be warned, sending heavy stuff, like say 24 books, can be really expensive, up to \$30.

Delivery Confirmation is available for both Priority Mail and Media Mail. I highly recommend that you purchase this for the extra \$0.4 if you are concerned about the package getting lost or tampered with. This option lets everyone who handles the package know that they are a little more accountable since there is a record of it being in their hands and when. This is not insurance, tracking, or registered (all of which are much more expensive) but I have not yet had a problem with any package with Delivery Confirmation.

International Mail has been totally screwed by the Postal Service in the last year, and sending anything but letters, or maybe a single CD has become an expenditure requiring serious fundraising. Not only have the prices of non-letter air mail gone up by up to 200%, so have non-letter surface mail prices. For non-letters you will have to fill out a customs form, always mark "Gift" and try to keep the listing of contents believable and somewhat accurate. Keeping the total value listed below \$30 will help get it through customs with less hassle.

Global Priority Mail is the reason they raised all the other rates—to make GPM look like a deal, which I suppose, it is (now). Global Priority Mail envelopes come in large and small sizes, large is \$9 and small is \$5 to most countries in the world (Canada and Mexico are \$8 and \$4). These are both flat rate envelopes, so no matter how much it weighs, it's the same price, however they have a maximum weight of 4 pounds. GPM is very secure and takes between 3-7 days to get where it's going.

Surface rate is sometimes cheaper than the other alternatives, but beware that it takes 6-12 weeks for things sent via surface to arrive. Only use surface when timely delivery is not an issue.

There is a little-known mail class called M-Bag. This is only practical when sending 12 or more pounds of material, but once you reach that level it can be very cost effective. Only printed matter can be sent via M-Bag, this includes books, magazines, posters... you know, printed matter. You just package your box of stuff and address just as normal, when you get to the PO tell them you want to send it M-Bag and they will get a bag to put your box in and you will fill out a tag. You can send stuff in a M-Bag via air or surface but the real savings come when you choose surface. The catch is that sometimes these things take months, I would say they average about 6 weeks.

In general, the Post Office keeps an excellent web site at www.usps.com that is very expensive and informative. You can also get specific info about a package you want to send by going to their Postage Calculator (<http://postcalc.usps.com>), and also at the bottom of that page is their "Simplified Domestic Postage Rates and Fees" which lists all the prices, zones, and classes of mail available. If you ever have any doubts, check the web site to become versed in what options are available before going to the post office—the clerks can smell uncertainty and ignorance from a mile away and this makes them hate you.

Also, be warned, there is another rate increase scheduled to take effect on July 1, 2002. This will raise the basic stamp rate up to 37¢ from 34¢ and increase the basic media mail from \$1.33 to \$1.42. However, our beloved Flat-Rate envelope will actually decrease in price from \$3.95 to \$3.85, so it's not all bad.

now, under the hood of the automobile find the hole where you usually put the oil in, commonly marked with an oil can icon, and put in your four quarts (or more) of oil, when every-thing is out from under the automobile, pull it off the ramps or curb and let it run for ten to fifteen minutes, this will allow the new oil to circulate through the engine and new filter.

The old oil can be taken to most FULL SERVICE gas stations where it will be sent to an oil recycling center, if they cannot take it, they can tell you where you can bring it instead of dumping it down a storm drain or something.

How to build a Quarter Pipe

ANDREW

today we are going to build an 8 foot wide, 3 foot high quarter, these are the tools and supplies you will need...

TOOLS:
circular saw
jig saw
measuring tape
2 hammers
2 power drills
black sharpie
string

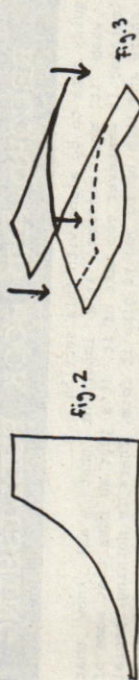
MATERIALS:

2 sheets of 1/2 inch plywood
2 sheets of 3/4 inch plywood
1 8 foot by 1 foot piece of sheet metal (the same thickness of a street sign)
an 80-lb (200 lb) 8x2x4's (you can never have too many 2x4's)
1 box of 3/4 inch 16d bright common nails
1 (maybe 2) box of 3 inch wood screws
1 8 foot long 2 inch round galvanized pipe.
I think that's it

First off, plan on spending about \$150 to \$200 hundred bucks, I can guarantee you that the only thing you'll find on a construction site are 2x4's (that's assuming you were planning on sealing wood), o.k., so let's start, the first thing you'll want to do is cut your transitions. Lay one sheet of 1/2 inch plywood on a really flat surface, and give yourself a reference room.

This is the most important part of your new ramp, so you don't want to fuck it up. A good transition for a 3 foot high ramp is 7 feet, so what a good transition to do is to use the string to the sharpie and then measure 7 feet down the length of the string, look at fig. 1 for reference, when you have the string tight, you'll want to proceed by placing the sharpie (put a pen the corner of the plywood, get your buddy (put him hold the string tight 7 feet away, but directly in-line with the edge of the plywood), your buddy is the center of the big 7 foot circle you are about to draw, so go for it, making sure the string is tight and your friend doesn't move start your transition, look at fig. 1, make sure you get this right, cause this is what will determine whether or not your ramp will be fun or shitty.

O.k., so now you have your tranny drawn, measure 3 feet up your transition (pt.c on fig. 1) and mark it, this is how high your ramp will be, measure 3 feet up the side of the ply to get the matching height and then mark it, now, draw a line connecting to two marks, your plywood should look like fig. 2.



Now with your jig saw, carefully cut on the sharpie line. When finished, place your newly cut tranny onto the other side of the ply you just cut from (fig. 3), in other words, you can get two transitions out of one sheet of plywood, now trace it and cut it.

When you have both transitions cut, you'll want to measure and mark over 8 inches down both transitions (fig. 4), when complete, count how many marks you have and then grab that many 2x4's, measure the 2x4's to 7 feet 11 inches, then mark it and cut it. When complete, sit back and enjoy a nice beverage while brainstorming all the insane sensations this ramp will endure. O.k., breaks over, you and your buddy should now be equipped with a hammer and a good and healthy supply of nails, now, one after another, nail in the 2x4's, make sure the line you marked on the tranny is in the center of your 2x4, your ramp should now look like fig. 5.

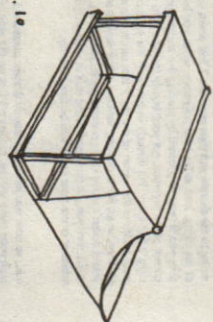
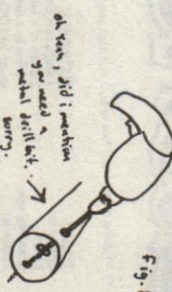


now put the transition box aside and let's build the deck box. This should take you a total of 10 seconds to build, so get ready. Measure two 2x4's at 7 feet 11 inches, cut 'em, next make a mark on those 2 by 4's every 12 inches, cut enough 2x4's at 24 inches to meet the lines. This includes the end pieces. Your deck should measure 7'11" by 2' and look like Fig. 6.

Let's go back to the tranny box. On the back side of the box (Fig. 7, pt. a and b) measure and cut and nail in a 2x4 to fit in the bottom. This will help stabilize your ramp. Next, measure and cut two 3 foot long 2x4's (pt. c and d), to make the coping (the pipes I make you buy, it's what will take the abuse you will bestow upon this gem of a ramp) perfect. You'll want to drill two holes on the sides of the coping, so it can be mounted to the tranny (Fig. 8, pt. a).

The deck box should be nailed into the transition at about 3 feet and 1 1/4 inches up (Fig. 9), place the coping onto the top of the ramp and screw it down. But make sure you roll it towards the front of the ramp so that when you start plying the ramp with the two layers you are gonna layering it with, the coping sticks out 1/4 of an inch.

Now start layering your ramp. Use the box of screws I made you buy to do this. Ply the deck with the other 1/2 inch ply and cut it to fit. You'll have to add some 2x4's to the base of the deck and tranny for stability. Lastly, screw on the sheet of metal to the bottom of the ramp and stake the living hell out of it. Your ramp should look like Fig. 10.



RECORD AND BOOK PUBLISHING

A quick note to go along with this section...

To whom it may concern: It's important that y'all know that criminaling is whatever you make of it. It's just an idea that some of us share and it's up to you to give it form. There is nothing special about the criminaling cell that put out days of war, nights of love or the cell that put out a zegora cd. There is nothing special about this guide. Yr badass and you can do anything! Make a book, movie, cd, anarchist chess set, illegal art project- call it "criminaling" or don't. Call it whatever you want, or don't call it anything at all. Just do it. You can! Here's some advice and our contacts. If you have any questions about any of the following, email me (steef@crimethink.com) and I'll try my best to get you whatever info you need, or I will put you in touch with someone who can walk you through the process. Good luck!

**Self-releasing
records, CDs, zines
and other such things**

B-DOG

For newsprint printing I recommend always using the cheapest paper they have, as this will save you tons of money. Also, adding a second color ink to a few pages is fairly inexpensive and adds a little more depth to the publication.

Sometimes the cheapest printer will be a fair distance from where you are, but they will be so much cheaper that you will still want to use them. They may offer to freight your job to you or deliver it themselves, but both of these will probably be fairly expensive. What we have done in the past is hitchhike or take a bus to where the printer is, rent a truck and drive the stuff back ourselves, this often saves hundreds of dollars and adds a little adventure to an otherwise adventure-free process. In some instances you will find a printer who is so cheap, that even with freight, they still beat the parts off everyone else (see Hignell, below).

For me, price has always been the most important factor, but it is also important to get a quality printing job, so always be sure to request some samples (try getting ones as similar as possible to the project you are doing) sent to you by the printer before you commit. Usually they will send these to you very quickly at, of course, no charge- be suspicious of any printer who doesn't do this. If the sample looks good to you, then go for it.

That's about it, but I do seriously desire my experience to be a community resource rather than a protected asset, so if you have any questions, feel free to email me at turkishoval@crimethink.com.

Book Printer

Hignell Book Printing • Winnipeg, MB (Canada) • 1.800.304.5553

These folks printed both Days of War and Evason, and are very, very inexpensive. Even though we have to pay freight all the way from Winnipeg to Olympia, the price still beats others by a significant amount- in part due to the weak Canadian dollar against the triumphant and glorious American dollar and due to the emancipating NAFTA, there are no duties or taxes. They are very friendly and easy to work with and I feel the quality is amazingly good, but since you probably have seen the aforementioned books, judge for yourself. Tell them you were referred by Nick Adams.

Newsprint Printers

Prompt Printing Press • Camden, NJ • (856) 963-9111

Eagle Web Press • Salem, OR • 1.800.800.7980

These are two printers we have used for Harbinger, Eagle Web Press is much better, in my opinion, but only if you do significant quantity. Both printers extremely low costs and solid quality make them worth the effort of trying to figure out how to get the printed project to where you are, even if you live far away.

Postal Jvination

by turkish oval (who has "M-E-D-I-A-M-A-I-L" tattooed on his fingers and one thumb)

Knowing the right words to say to the postal clerk can save you hundreds of dollars, establish strategically important friendships with the clerks themselves, and make you the envy of smug businessmen who had just moments before smirked at your dirty feel. Having your shit together at the post office will instantly outweigh your appearance and the potentially controversial subject matter you are mailing, and facilitate getting your packages where they need to go in a quick, secure, and cost-effective manner- which is the whole point here, right?

Media Mail is the postal salvation of punk rockers and insurgents everywhere. It is cheap and only takes a few days longer than first-class. This is the new-ish mail class formerly called "Fourth Class Book Rate" with only a few changes- here is the Post Office's own description of this class "Generally used for books (at least eight pages), film (16 mm or narrower), printed music, printed text materials, sound recordings, play scripts, printed educational charts, loose-leaf pages and binders consisting of medical information, and computer-readable media." That "sound recordings" part means everything: vinyl, tapes, cds, wax cylinders, DATs, youname it. Also, even though it doesn't say so, video tapes are included also.

Media Mail is almost always the cheapest way to send stuff. The first pound is \$1.33 and then about 45¢ for each additional pound. Geographical proximity does not affect Media Mail rates. Over the last few years the delivery times for Media Mail have gone downward most packages now get where they are going in about seven postal days, and most things take no longer than fourteen postal days. A few exceptions are: very light items, 6 ounces or less (these should go first class) or with books or printed matter under 15 pounds that are going somewhere geographically close, for instance a city sixty miles away (these should go Bound Printed Matter). And remember, even if you aren't sending books, etc. don't be afraid to tell them "Media Mail" anyway, if they ask just say it's books, or tapes, or... and that's it. In my history of thousands of trips to the post office, I have never seen a single person have their package opened to verify the contents. Just act confident and reap the rewards.

Initiative

All the contacts in here are not supposed to work as a comprehensive resource--some of them will go out of date sooner or later, and there are millions of other companies--but just to serve as an example of where we get our shit done. Anyone with a computer that has internet access (or a library to use one in) can find a wider selection of all these possible contacts just by searching at www.google.com. Don't take my word for it--please do go search yourself: this is all about you learning that you can do every step of this process yourself! Whenever you don't understand something, just insist that the people you're speaking to explain it for you--don't try to pretend you understand everything, that just keeps you dumb. If you have any questions about any part of this process, write us a letter here at the DIY Guide address and we'll help out. Everyone should know how to do all this stuff in our community, so it won't be a privilege to have the capability to make art and culture (though the financial resources, and others, are still distributed unfairly). Good luck.

BOOK PUBLISHING CONTRACTS

Every Bit of Inside Knowledge I Have About

Getting Books and Newspapers Printed

Based On The Experience of Publishing Two Books and a Few Harbingers Which Isn't

Very Much, I Know

by Turkish Oval (aka Nick F. Adams)

It would require an entire book for me to lead you by the hand through every stage of book publishing and printing in general, and in fact, there are many books already written about this exact subject matter which cover it quite thoroughly, although from a decidedly un-anarchist perspective. Two good ones that you can probably get from your library or borrow from a Barnes & Noble are *The Self-Publishing Manual*. How to Write, Print and Sell Your Own Book by Dan Poynter and *How to Self-Publish Your Book With Little Or No Money! A Complete Guide to Self-Publishing at a Profit* by Bettie E. Tucker. While these books can be very helpful, I feel obliged to mention that I consulted no books when going through the process of publishing, and any fearless adventurer who simply pursues the matter can get by easily enough without them (and with severe headaches).

So instead of a comprehensive guide, I'll instead provide a few tips that might not be in any books and a small list of contacts that have served me well.

Using either Google or the phone book look up "web offset printing" (for newspapers or newspaper zines) or "book printing" (for book printing). In phone books these are both in the "printing" section.

The first step in getting something printed is to get a quote from the printer. You tell them what you want and they tell you what it will cost. At first this will be a shaky process, but once you learn their terminology and bizarre business practices, it will seem rather simple. Make sure to ask if everything is done "in house" (this means that they do all the work themselves instead of farming it out to even more business you have to pay) as this will keep them entirely responsible for the finished product and keep the cost down. Call many, many places to get quotes on the same project--you'll be amazed at how much the price varies, and the more places you call the higher the odds of a really cheap price.

Everything I work on is designed on a computer, so one issue is getting the stuff I want to print to the printer. If you do the work on a computer, make sure the printer accepts artwork on disk and make sure that is included in your price quote. Also check to make sure that the software you use is supported by them. Having the disk output to film somewhere besides the printer usually leads to very real, costly problems. If you do your work in manual paste up land, god be with you.

...obviously, that's the only way to do it! I'm going to walk you through the basic steps (you can probably get the finer details from others you know who do this--just try writing your favorite d.i.y. labels or 'zines...) and provide some contacts, which will hopefully help to demystify the whole thing.

Mastering Music

After the recording process, you need to master the sound recording. This ensures that the mass-produced version will have the crispness and quality of the original recording, that the bass and treble will be balanced and so on. This is also a chance to improve one more time on whatever you think the original recording was lacking, up to a point, if you go to an expensive, fancy place (if the guitars are totally panned left and right and are quieter than the centered vocals, for example, you can ask the mastering person to try to bring out the guitars by shifting the emphasis to the panned sounds). You should be able to find a decent mastering place somewhere near you; we always go to the Kitchen, in Chapel Hill--you can get in touch with them through 800.603.2584, which is their CD replication number. If Chapel Hill, North Carolina is far away from you, ask their advice for a place closer to you. They're expensive, by the way.

Vinyl Mastering and Plating

This is complicated, but if you're making a vinyl record, after the sound mastering, comes the vinyl mastering--making the master from which the vinyl will be plated. I've copied this summary out of someone else's how-to guide:

Your best bet might be Frankford/Wayne in New York, (212) 302-8300. They are a bit pricey, but do a great job. and are reasonably quick. John Golden, (805) 498-3490, also does a good job, but is usually backed up, and might take awhile. Richard Simpson, (213) 462-2545, is the quickest and the cheapest, but the quality is not super great. I wholeheartedly recommend James G. Lee Record Processing, (310) 768-1001--they are quick and excellent. It is important to plate your record as quickly as possible after it is mastered, because the master oxidizes quickly and it will not sound as good. This is one advantage to using one place to do everything, because it's all in house and close to each other. If you are mastering in NY and plating in LA, make sure that both places know what's coming and going and that they FedEx your master promptly. Another important consideration is whether to do two or three step plating. You can only make a plate from a master one time, and after that the master is useless. You can only make a stamper one time from a plate, and after that the plate is useless. A stamper can only make about 1000 records before it is useless. For these reasons, if you expect to make more than a 1000 records or if you might want to repress more later, you should do a three step plating process because this allows you to make additional plates and stampers without re-mastering.

Vinyl Making
The cheapest is United, (615) 259-9396. Their vinyl is thin (hold it up to the light, and you can see through it) and doesn't sound as good, but it is much, much cheaper than elsewhere. I use Bill Smith, (312) 322-6386. The vinyl is the thickest I've seen for 7"s, and the quality is excellent. He usually takes his time, and it doesn't get done until I call and harass him, but it is worth it. I've never used Alberti, (213) 286-5446, but I've heard mostly good things about them. Their vinyl thickness is somewhere in between United's and Bill Smith's. There's also Erica records, the place that does most of the novelty records (funny shapes and colors and sizes and so on) out in southern California, and others... for years I used a place in Ann Arbor to make 12"s that was cheap and fast and just downright good. I swear their name was Allied or something like that, but I can't find their contact on the internet right now. There can't be more than one 12" pressing place in Ann Arbor, anyway.

Packaging--and CD manufacturing
Many places will offer to do everything you need for you, but that's not what you want--you want to know how the whole process works, and you want to save yourself (and thus everyone else) the money it will cost to pay them to make things simpler for you. If you're doing anything that is four color, you're going to need to get the films shot for the printing yourself (four films, one for each of the four-color printing that goes to make the full color print) and send them to the printing place. This should be possible at a graphics/printing place in your town (or nearby, if you live in the woods).
One contact you'll want to have is Bags Unlimited (800.767.BAGS, 7 Canal Street, Rochester, NY 14608)--you can get most of the materials you'll need for external packaging there: record sleeves, CD cases, etc. Again, you can save money by getting all the parts separately, although (as I'll discuss relating to 'zines in a second) as you get busier with your projects you might actually want to save yourself a bit of time collating CDs, if it's cheap to pay them to do so. For printing and cover art, as well as CD manufacturing, I know some people use imprint at www.iloveimprint.com (941.497.0510-->Molt/Imprint). I've worked with them before to make a cardstock color cover for a 'zine I was printing on newsprint. Speaking of CD manufacturing, you should be able to get the CDs for 70 cents apiece, in this day and age--anyone who wants to charge you more is probably a front company just having someone else do the manufacturing and charging you for everything. K-Disc, the same people I mentioned above who do Kitchen Mastering (800.603.2584), make our CDs through a company they front for [here I am changing my story already!--but they don't push up the prices for CD manufacturing, only the packaging, which I do elsewhere], and they do a fine job (it helps that they're involved in the mastering process, so they have high standards for CD replication quality).

Myself, for printing CD inserts and record jackets and so on, I've always used Dorado press (717 Arroyo Ave San Fernando, CA 91340. Phone, 818-365-4433).

'Zines and Newspapers
If you plan on making a lot of copies (a lot!) of a publication, it might make sense to save the Kinko's theft for smaller things, posters, and so on, and just print your 'zine on newsprint. This depends above all on how many of the 'zines (or for that matter records, etc.) you think the world needs, since there are few greater ironies than the eco-warrior punk label which makes hundreds of records that never sell, that just sit around as instant waste... Anyway! Newsprint can be quite cheap, if you find a company off the beaten track, in some place where inflation hasn't set in yet. The one I've always worked with is Benson Press (Colin Davis--919.894.4170), in North Carolina--(we didn't they're quite cheap (we're talking to them about printing 10,000 of these DIY guides with them for about \$1500) and pretty fast (one week). One thing to remember with newsprint is that most of the costs will be setup fees, so it really isn't much more expensive at all to make more numbers in one run. Shipping can be quite expensive (you can ask about them sending it as railway freight, and you just picking it up at the train station), so try to find a truck to go pick the 'zines up in yourself if you can. As for supplying the artwork to them, Benson actually takes camera-ready originals, same as a Kinko's copier does, but other places will want everything on a computer disc, which is one of those complicated things I still don't understand!

Another printing place, that I've found to be cheaper for tabloid-sized printings, is Prompt Press (856.963.9111)--they're the ones who do Slug and Lettuce printing, and did the first three Horbingers. They're in New Jersey, which may be closer to you. You might do best just to call up newspapers in your own town and ask them where they get their printing done.

Finances
Keep track of all the costs of the various stages of production, so you can work out reasonable wholesale and individual prices. Keep in mind that you'll need to send out copies for review and so on, and also that if you set the wholesale price exactly at the cost price, that means you'll have to sell every single record/CD/etc. (and get paid back three months later, at best!) before you have your initial money back. If you want to use the money to do other, d.i.y. projects, let alone fund free projects (which is important, and can be one justification for selling stuff), you need to set the wholesale a little higher to get the money back in time to do
Raising the money itself will be the hard part in this capitalist day, but you've probably already started thinking about that.